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AND MOTION PICTURE WORLD

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"The Spirit of the Red Cross," released on April 28th, is booking now at the following exchanges:

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University Film Corporation
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World Film Corporation

TRADE ANNOUNCEMENT

To the Exhibitors of the United States and Canada

AT the Hotel Astor, April 8-9-10, representative exhibitors and producers met, discussed and considered the question of co-operative booking and distribution of pictures.

The undersigned were constituted a permanent committee of exhibitors to perfect a national organization of exhibitor booking associations, with these fundamental principles in mind:

1—To insure EXHIBITOR MANAGEMENT and CONTROL in very fact, as well as promise.

2—To in no way disturb existing booking organizations, but rather to encourage them.

3—To keep the capital of each association in its OWN depository, and under its OWN control.

4—To maintain all the benefits of "Open Booking," and at the same time, provide a CONSISTENT and DEPENDABLE schedule of releases.

5—To secure, not only ALL the concessions in rental prices which the combined buying power of exhibitors will earn, but the MAJOR SHARE of all excess profits as well.

6—To distribute the cost of all productions on a fair and business basis to each booking association, and to every member of such an association.

7—To regulate expenditures, according to sound business methods and to protect exhibitors against excessive salaries, extravagant advertising and pretentious executive offices.

8—To arrange, on behalf of the booking associations, now existing, and such others as shall be formed, for an affiliation with a national, or central clearing house, upon terms that are JUST and EQUITABLE to all concerned.

In accordance with these principles, and in co-operation with substantial business interests, not heretofore associated with the film industry, the committee has perfected arrangements for an affiliation of exhibitors' co-operative booking associations, for operation on a national scale, to be known as the AFFILIATED DISTRIBUTORS CORPORATION.

The committee invites the co-operation of booking associations, now formed, in the furtherance of its efforts, and solicits the opportunity to work with exhibitors in territories not yet organized into booking associations. Exhibitor organizers are available without expense.

An announcement of the associations which have aligned themselves with this movement, together with further details of its operating plans, will be made next week. These plans will be found to be strictly constructive—not destructive.

Interested exhibitors would do well to preserve this, and subsequent announcements, as the advertising expenditure, like all other operating charges, will be limited, in keeping with the determination to conserve the profits of the organization FOR THE EXHIBITOR.

CHARLES C. PETTIJOHN
General Counsel for Committee

SYDNEY COHEN, *Pres., M. P. E. L. of N. Y. State, Chairman*
BYRON PARK, *Salt Lake City, Secretary.*
JOSEPH HOPP, *Nat'l Vice-Pres., M. P. E. L. of America.*
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AFFILIATED DISTRIBUTORS CORP.

524-525 LONGACRE BUILDING NEW YORK

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE

VOL. LXXVIII
NO. 2055

SATURDAY
MAY 11, 1918

WHAT ABOUT YOUR THEATER THIS SUMMER?

III

Problem of Adapting Legitimate Theater Orchestras to Playing Pictures — Suggestions for Appropriate Music During Summer — Musical Innovations and Hints on Showmanship

This is the third in the series of articles showing the legitimate manager what he can do to make his Summer season profitable —and how to do it. Next week's article concerns the installation and operation of projection

THE problem of adaptation of the legitimate theater orchestra to the presentation of motion pictures is easy of solution.

The average small orchestra leader is a musician of no mean ability, and it will be no trick at all for him to play pictures. In fact, leaders who have had little experience in the motion picture field are constantly being won over to picture playing, finding that it is frequently more interesting and fascinating than the more sober work of the legitimate plays.

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SINCE very few of the legitimate theaters contain pipe organs, the problem will be reduced to two plans: One, the small orchestra, and the other, the pianist, either of which will carry the show through the summer months in quite an adequate manner. Complete cue-sheets, giving cues and suggestions for music of a corresponding mood, and descriptions of the feature pictures are sent out far ahead of the arrival of the film. From these it is very easy for the orchestra leader to think out a program for himself. He will find not only the names of compositions, but the tempo of these, so that he can adapt numbers of his own without trouble. Nearly all questions relating to the musical presentation have been thought out far ahead and the leader will find this the easiest part of his work.

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IF a small orchestra is used during the summer it will be much better to place it on the stage, just back of the first or second entrance, out of sight of the audience, but where a view of the screen may be had.

This plan has been tried out in New York at one of the big Broadway houses, and the effect was excellent in every way. The advantage of this placement of the orchestra is twofold: It takes the players out of a hot pit and it gives them more relaxation in playing, the latter very necessary during the run of long features. Then, better ventilation can be had on the stage; and playing is a warm job in summer.

If this plan is used it will be found that the effect of hidden music, even though it be of a very small combination of instruments, will be greatly enhanced; much greater than if the orchestra is in sight.

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A LITTLE concentration on the question of music will work wonders in the summer picture house. Whereas, the ordinary theater orchestra plays between the acts, with now and then a little "cue music," in picture work the music becomes one of the most vital factors in the screen action. It is not merely music, but speech. Your audience will appreciate the best.

A good overture and a proper musical presentation of the feature will transform the whole aspect of things in your theater. It is novelty that attracts, and the very fact that there is something different being done will in itself draw a crowd.

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IF you can afford a soloist, try it out. There's nothing like doing something different from your competitors. Soloists are pretty scarce in smaller places, but just the same they will be all the more appreciated. Even if it is one of the local singers, he or she will have all the stronger drawing power. Later, if the experiment works, some soloist of wider reputation can be used. Insist on their singing *old* songs, nothing new. Unless it be a very popular ballad. It has been established that picture audiences like old songs best.

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AS for the actual music used in the playing of the various features of importance, there are publishers who rent complete scores of music suitable for their presentation, with all cues given and full explanations as to certain effects desirable during the screen action. These scores are arranged for all combinations, from violin and piano to full orchestra.

• • •

WITH good pictures, well played by a body of good musicians, the venture of the legitimate manager into the motion picture field for the summer ought to mean nothing but success. Pictures and music properly welded together are probably the most attractive amusement before the public today.

DRAMATIC MIRROR OF MOTION PICTURES AND THE STAGE FOUNDED 1879

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THE MIRROR

LOUIS R. REID, Managing Editor

The Big Reel and the Little Ones as a Drawing Combination

THERE IS A WIDER FIELD for the exploitation of the ingenuity of the motion picture exhibitor than is necessary for the manager or producer of the spoken drama. The latter puts on one play for the evening. The audience having paid ten times more to see the one play expects only one play. The photoplay audience expects a variety, although it has paid considerably less. Contradictory as this may appear, it is true. There is a tendency to two or three one and two-reel pictures in connection with the five-reel picture. In the cheaper houses the five-reel picture is frequently eliminated and the program is made up entirely of short reels.

It is a question in some circles whether a two-reel picture a la Charlie Chaplin, one of the strongest examples we can think of, should not be given always in connection with several short-reel subjects. A Chaplin picture is never subservient, but interest in it is never diminished by the fact that shorter reels are on the same programme.

One manufacturer, in order to get a consensus of opinion on the subject, sent letters to exhibitors as to the value of short subjects in comparison to costly features. The replies, while not entirely satisfactory, showed that the five-reel picture was considered essential to the success of an entertainment.

It has never been suggested that the five-reel subject should not be given in the higher priced houses, but there is, so far as we have been able to learn, a strong demand for reels of smaller subjects.

• • •

Managers Prepare for Summer Season

WITH THE APPROACH of the present season's end theatrical managers are busy reforming their centers and calling up reserves for the summer's campaign of play production. In contrast to the old order of things, when warm weather brought a complete, or nearly complete, cessation of activities, the present situation discovers the theater men engaged rehearsing plays which will serve their turn of summer amusement and, incidentally, "try-out" for autumn. Nor is the reason of it hard to find. The change of status which invariably accompanied the upward trend of the thermometer is attributed to the unwonted influx of visitors, occasioned by the war, and to the increased popularity of New York as a summer resort with all persons living out of it. An extraordinary market of amusement has resulted; and the business of supplying that market has become the special problem which is engaging the energies of producers to a heretofore unprecedented extent.

What the Stage and Screen Did in the Third Liberty Bond Crusade

THE THIRD LIBERTY BOND drive is history. The theatrical profession overdid its bit in putting the drive across. In cold type this is feeble praise. While every profession and line and branch of business stood conspicuously in the front in making the Loan a triumph, the stage, legitimate, grand opera, moving picture industry, vaudeville, burlesque, collectively as a profession, and its people individually, exceeded expectation in enthusiastic support of the cause.

When exact figures, officially attested, appear, they will show that the amusement field, numbers and conditions considered, holds the post of honor in the vanguard which has given the word Liberty a potentiality it never had before.

The stage and screen did not wait to be solicited. They went into superb action of their own volition, from the highest motive known to mankind—duty. Every step was inspirational. They accelerated other efforts. Their work was infectious. They gave time every day and night in the week to able advocates. They contributed their own people as speakers and singers. These appeared at the busy centres of the great city. The meetings held on the steps of the Treasury Building in Wall Street were never surpassed in numbers, enthusiasm and substantial results. The same is true of the work of the amusement profession in every great city from coast to coast.

No multiplicity of double superlatives, no accumulation of extravagant phrases can adequately overstate the credit which belongs to the stage and screen in making the Third Liberty Bond Loan a success. As the last hours of the drive drew nigh it was roughly estimated that in Greater New York alone the bonds sold by their efforts aggregated over $50,000,000.

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Changes in Mirror Editorial Staff

LYNDE DENIG, since 1916 editor of THE MIRROR, has resigned to become editor of *Wid's Daily*, a motion-picture publication. Mr. DENIG has been identified with newspaper work for many years. His association with any publication is characterized by exceptional ability, conscientiousness and sound judgment. He carries to his new post the best wishes of THE MIRROR.

LOUIS R. REID has been appointed to succeed Mr. DENIG on THE MIRROR. Mr. REID has been associated with THE MIRROR since 1914 in the capacities of dramatic and associate editor. He was formerly identified with the New York *Times*, Evening *Sun* and other newspapers in New York and elsewhere.

STAGE PROSPERS IN WASHINGTON

Theaters Reap Great Profits from War Time Crowds

Unprecedented theatrical prosperity is reported from Washington owing to the great increase in population since the entrance of the United States in the world war. Even in peace times Washington was always recognized as a good theatrical town, largely because of its large transient population, but now that the interests of the Government are devoted to war activities the theaters at the Capital are recording ths highest profits in their history.

It is the plan of both the rival houses, the National, which is booked by Klaw and Erlanger, and the Belasco, the Shubert Theater, to remain open for the summer in order to take advantage of the probable continuance of Congress in session and the large crowds of people who are taking up residence in Washington in connection with war work.

Attractions which have had late spring runs in New York will be sent there for week engagements, and several try-outs of new plays will be presented. As Washington is made up of a cosmopolitan audience, drawn from embassies, foreign missions, soldiers of various nationalities, it is believed by those high in theatrical circles that the Capitol presents a particularly attractive opportunity for the production of plays which depend upon a worldly and tolerant viewpoint.

In order to take further advantage of the unusual conditions prevailing in Washington the Shuberts recently acquired the Poli Theater, which heretofore has been devoted to stock productions.

• • •

Billboard Tax Opposed

HARRISBURG, Pa. (*Special.*) — The ordinance proposing to tax billboards and to limit the use of theatrical advertising posters, which was introduced in the Harrisburg (Pa.) City Council by Mayor Keister, has met with so much opposition that action was deferred on the measure when it came up for second reading April 30. The mayor, who asked for the postponement, explained that he desired the delay in order to permit a fuller discussion of the bill.

The Harrisburg *Patriot*, a morning newspaper, has attacked the ordinance on the ground that it would not accomplish what it aims to do, and owners of motion picture and other theaters say that if it became a law it would interfere greatly with the plan of placing posters in store windows, — a form of advertising very much resorted to in Harrisburg,—because it requires the written consent of the owners of the windows. If the ordinance survives it will be only after a fight—or in an amended form.

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CYRIL HARCOURT, author of "A Pair of Petticoats," at the Bijou Theater, is engaging players for a new comedy which will be produced by the Shuberts entitled "A Place in the Sun." This play originally had a run in London, and has been rewritten for New York approval.

HEARD ON THE RIALTO

BULLETINS from outlying districts recently stated that war had broken out between Adele Rowland and her new managers, the Selwyns, and that another actress had been engaged to take her role in "Rock-a-Bye Baby." When the production is seen in New York next month Louise Dresser will have the part. Of that much Broadway is more or less certain. What it cannot understand is the communique issued from the Selwyn office last week to the effect that the firm would star Miss Rowland in a musical comedy next season. Is there a league among managers to enforce peace with players who have a reputation for temperament?

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A REPORT from the firm which represents American authors in Spain stated that Augustus Thomas's drama, "At Bay," has just been produced in Madrid. When the play was presented here George Scarborough was credited solely with the authorship, though news crept silently around that Augustus Thomas had assisted Mr. Scarborough greatly in preparing the play for Broadway presentation.

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DR. ZIEGFELD is undertaking his most difficult task of each season that of corraling players for "The Follies." It is reported that he has his beckoning fingers directed most assiduously upon a very popular musical comedy personality who recently scored a conspicuous hit in a dancing and singing role.

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EACH WEEK the list of closed theaters increases. Last Saturday night the engagements of Mrs. Fiske, "Oh, Look," Chauncey Olcott, the Washington Square Players and "Good Bye, Bill," were brought to an end.

One of the most important theater changes to be recorded soon is the evacuation of the Globe by Fred Stone who, in spite of his enormous popularity in "Jack o' Lantern," cannot longer put off the demands of the motion picture magnate. His place at the Globe will be taken by Raymond Hitchcock, who will present the second of the "Hitchy-Koo" revues.

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THE HATTONS COMEDIES, "The Squab Farm" and "The Indestructible Wife" have found their way to the ever-hospitable storehouse; their "Lombardi, Ltd.," continues to bring in substantial royalties. The play of the manly dressmaker at the Morosco has now passed its 250th performance. The prosperity of this comedy holds up the Hatton tradition of one success a year in New York.

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ANOTHER THING not particularly worth worrying about is the "harsh" order of the Internal Revenue Department adding some additional taxes to the war burden of the ticket speculator. The quotation marks are used because they surround an adjective borrowed from the DRAMATIC MIRROR. If the MIRROR can point out how the public would suffer through the necessity of purchasing its tickets first hand instead of from brokers, we'll remove the quotes. It's hard to imagine anything harsh enough for the man who buys something and passes it along at a higher price without having added anything to its value. The Government is the one agency that seems to be able to hand the brokers tit for tat.—Brooklyn *Eagle*.

The MIRROR begs leave to remind the esteemed *Eagle* that quotation marks are soft pedals to bare facts when they are used as they were in the case in point. In a way, they are like charity. Bearing this in mind we trust that the *Eagle* will find the quotes around the word "harsh" a lubricant which will soothe its sensitive parts. We hasten to assure our Brooklyn contemporary that no removal of the quotes is necessary.

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WHEN FREDERICK LANDIS jumped upon the stage of the Shubert Theater at the opening night of "The Copperhead," and in an unusually eloquent curtain speech, praised Augustus Thomas for his skillful adaptation of his book, "The Glory of His Country," there were but few in the audience who knew that he had served two terms in Congress. The facts of Mr. Landis's career are gradually coming to light, and are interesting that part of Broadway where only "the play's the thing."

Ex-Congressman Landis was one of the leaders of the Progressive party in Indiana in 1912 and was nominated in the Fall of that year for Lieutenant-Governor when Beveridge was named for Governor on the Progressive ticket in that state. Though the Progressive ticket received almost twice as many votes as the Republican, it did not win enough to beat the Democrats, and Mr. Landis retired from active political life.

Shortly after the gubernatorial campaign he wrote a play, entitled "The People Are Coming," which was based upon his political experiences. The Lieblers accepted it for production, but owing to delays in its preparation, during which the Progressive spirit died down, it was never presented.

GIVE GREAT AID TO BOND DRIVE

Theatrical Profession Achieves Fine Result

In the third campaign for the sale of Liberty Bonds in New York the stage people of the city were at every available post early and late. All theaters gave time at every performance to speakers. This feature became such an interesting part of the programme that it was expected, and if a speaker happened to be late, as was sometimes the case, an explanation was in order. There was not a night during the campaign which did not see sales. In some instances the amounts went clear over the top of expectation. No playhouse was too small to be represented. In some out of the way places five and ten-cent moving picture houses reported big sales.

The street meetings were most enthusiastic. Grand opera singers went into the financial districts and wherever and whenever they appeared the sales were boosted. The meeting at Carnegie Hall on Tuesday night of the last week, at which Caruso, Farrar and others of the Metropolitan Company appeared, was stupendous in substantial results. Nothing like it occurred in the month's drive.

Human ingenuity was taxed in bringing into play every device that would enthuse. One of these which never failed to put sales across was the stage conveyance on wheels which toured the entire city, day and night. Its speakers and music never failed in its mission. Parades all over town added to the interest of the occasion and contributions followed in varying sums.

The final week of the drive was the banner week of the crusade. The arrangements were made and carried out by E. F. Albee, chairman of the Theatrical Allied Interests Committee. He was assisted by a corps of trained executives who knew the game of publicity. It is no disparagement to other movements to say that the bulk of the sales from this district is due to the theatrical profession. Its work is a monument to its patriotism and energy. There were millions for it.

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STAGE AND SCREEN STARS WANTED

Red Cross Seeks Aid in Washington May 20

Well known stars of the stage and screen who are not otherwise engaged are requested by the Publicity Committee of the Red Cross to go to Washington, D. C., in the week of May 20-27, as in that week the nation-wide campaign for $100,000,000 will start. The committee in Washington will pay all expenses of such stars as will go to the National Capital in the week named. The committee asks that such actors as can attend will select any day during the week when they can positively appear. Pictures and press notices should accompany acceptances. Communications should be addressed to M. S. Ingersoll, of the Publicity Committee of the Red Cross, War Department, General Engineer Depot, U. S. A., 1438 U Street, N. W., Washington, D. C.

STAGE PRODUCTIONS PASSED IN REVIEW

"Revival of "The Servant in the House," at French Theater, Timely; "A Doll's House," at the Plymouth, Notable for Nazimova; "Marriage of Convenience" Again Presented

"The Servant in the House"

Drama in Five Acts, by Charles Rann Kennedy. Reviewed at the Theater du Vieux Colombier, April 24.

James Ponsonby Makeshyfte, D.D., ... Edmund Gurney
The Reverend William Smythe, ... Wallace Erskine
Auntie ..... Edith Wynne Matthison
Mary ..... Adrienne Morrison
Mr. Robert Smith ..... Ernest Anderson
Rogers ..... Walter Kingsford
Manson ..... Henry Herbert

There is a particular timeliness in the revival of "The Servant of the House." Dealing with the themes of the brotherhood of man and universal democracy in social and clerical affairs, the play possesses an appeal today that is truly inspiring. Mr. Kennedy has staged the new presentation with excellent care and judgment and has selected the cast, which, while inferior to the original company in finish and comprehension of character values, gives a highly creditable performance.

Theatrical standards have advanced notably since "The Servant in the House" was first produced. Regarded in some critical circles as propaganda, the play came outside the bounds of stage conventions. However, the import—indeed, the impressiveness—of its message gained a public which grew in proportions with the popular realization that the author in dealing with the hitherto forbidden themes of religion and socialism had not sacrificed dramatic action and cumulative interest and suspense.

Today the play stands out as a significant piece of work. It has established Charles Rann Kennedy as a dramatist of power and imagination, though in his succeeding efforts he has failed to equal it in philosophy, vitality of characterization, vigor of dialogue and effectiveness of situation.

PLAY RETAINS ITS FRESHNESS

The intervening years have dealt kindly with the drama. There is a remarkable freshness and appropriateness about it which cannot be said for most plays of a dozen years ago. While there are some moments that seem tediously devoted to unnecessary details, the play as a whole continues to exert an unusual impressiveness. The symbolism of its central character is still masterly, and the satiric and emotional qualities of its chief scenes have all their old-time force.

In the new representation Henry Herbert plays the part of the servant. While his performance lacks the depth of feeling, the eloquence and personal magnetism for which the character calls he acts with dignity and reverence. Ernest Anderson played with admirable restraint the part of the drainman, and Wallace Erskine was especially forceful as the conscience-stricken Vicar.

Edith Wynne Matthison was again the Vicar's wife. She brought to the role a charm and intelligence that made the character particularly vital and appealing. Edmund Gurney was capital as the materialistic Bishop of Lancashire, and Adrienne Morrison, as the drainman's daughter, and Walter Kingsford, as a servant, contributed adequate performances.

"A Doll's House"

A drama in three acts, by Henry Ibsen. Revived by Arthur Hopkins, at the Plymouth Theater, April 29.

Torvald Helmer ..... Lionel Atwill
Nora ..... Mme. Nazimova
Doctor Rank ..... George Probert
Mrs. Linden ..... Katharine Emmet
Nils Krogstad ..... Roland Young
Anna ..... Amy Veness
Ellen ..... Charity Finney
A Porter ..... A. O. Huhn

In the trilogy of Ibsen plays that Madam Nazimova has presented thus far this season, "A Doll's House," her latest production, is easily the most notable of the three, if not, indeed, of her entire career. It is a truly distinctive portrait of the character that is to women of the stage what Hamlet is to men; and it was wholly an unforgettable performance.

Ibsen, curiously enough, when he wrote the play, was not directly concerned with its message of feminism. Or, at least, his correspondence denies that he was. His purpose, on the other hand, was to picture a revolt of woman, not general but particular, as limited to the Helmar home, rather than concerning the sex at large. In this, he was signally successful and blazed the way unwittingly, it would appear, for a movement which, notwithstanding, probably would have started otherwise. But though the result was a happenstance, the play is singularly apposite to the cycle of events which subseded it, and will forever remain, in point of thought as well as technique, a monument to its author's genius.

The real interest of the production, however, apart from its theme, lay in Mme. Nazimova's electric performance. As Nora, she caught the tragically unyielding resolution of uncompromising youth, which characterizes this child-wife, in her relentless decision of abandoning husband and home. It was youth, the offended, outraged dignity and pride of youth that was sending her into the night, rather than the deeper sense of cheated values, which Galsworthy gives us in "The Fugitive." Otherwise, the play's psychology is essentially false. Mme. Nazimova catches the spirit of this in a superb brilliant-muddled characterization, which atones amply for her less fortunate moments in the play's beginning.

The Torvald of Lionel Atwill suffered from an over-emphasis of the fatuous. Torvald, though exacting, was not a fool, albeit he considered his childish wife something of one. He merely took himself too seriously and had not yet learned to be indulgent with women. One fancies that his second wife would have an easier time of it. George Probert presented an interestingly morbid study of D. Rank, while Roland Young, aside from the handicap of a youthful voice, did excellently as the discredited Grogstad.

DR. HODGE CHEERS UP HIS PATIENTS

William Hodge in "A Cure for Curables" Reads Jokes to His Feminine Admirers at the Sanatorium. The Young Woman in the Checkered Dress at His Right is Clara Moores.

. . .

"A Marriage of Convenience"

Sydney Grundy's comedy, "A Marriage of Convenience," was revived by Henry Miller at Henry Miller's Theater, May 1. The cast was headed by Mr. Miller and Billie Burke, and included Lowell Sherman, Frank Kemble Cooper and others.

A review of the performance will be published in the next issue of the MIRROR.

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Broadhurst Active

George Broadhurst placed in rehearsal on Monday a new farce by Mark Swan, entitled "His Wife Believed Him," adapted from the French of Keroul and Barre. Ernest Truex heads the cast. Other members of the company include: W. J. Ferguson, Alphonse Ethier, Robert Ober, George Le Soir, John P. Wilson, Leila Frost, Janet Travers and Kate Prior Roemer.

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Goodwin Again in Suit

Count the day lost whose low descending sun views no trouble of some sort for Nat C. Goodwin. The latest is a suit by Klaw and Erlanger against the said Goodwin for $9,548. The complaint alleges that in 1910 a contract was entered into whereby, in addition to a salary, Goodwin was to get 75 per cent of the profits of a certain production. If the play failed he was to share in the losses. The producers say his share of the losses came to the amount for which they sue.

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Theater Safe Robbed

The safe of the Family Theater, Cincinnati, shortly after midnight Monday last, was blown by yeggmen, who secured $3,500, the combined receipts of Saturday and Sunday. Three yeggs appeared at the theater and demanded entrance, stating that they were detectives looking for $150 that had been left in the theater by a woman. They bound the porter and left him in the cellar and locked two scrubwomen in a room, nailing the door. Then they blew the safe and made good their escape.

A STAGE PORTRAIT AND TWO SCENES FROM INTERESTING THEATRICAL SUCCESSES

Lionel Barrymore as Milt Shanks in "The Copperhead." The Time is the Beginning of the Civil War and Shanks is Masking His Secret Loyalty to the Union Cause Beneath an Appearance of Sullenness and Contempt for Patriotism. Mr. Barrymore's Portrayal is One of the Most Notable of His Career, and It is One That Lives in the Memory of the Spectator Long After He Has Witnessed the Performance at the Shubert.

Lenore Ulric in "Tiger Rose" Cannot Refrain from a Mild Oath at the Expense of the Priest. The Unclerical Men Enjoy the Situation and Even the Priest is Not Shocked, for He Knows That Her Heart is Pure. The Men, from Left to Right, are Edwin Holt, Thomas Findlay and Fuller Mellish.

A Bit of Badinage Between a Model and Her Employer Enlivens Many a Modiste's Shop. Here is Shown a Scene from "Lombardi, Ltd.," in Which Leo Carrillo as the Dressmaker Flatters Ruth Terry the Model, to the Interest of Marion Abbott.

PICTURE NEWS OF THE WEEK IN DIGEST

INSPIRED by a spirit of war economy Metro Film Company plans to move its New York studio to California, beginning July 1. Metro already has a large western plant in operation where Edith Storey, Viola Dana, May Allison, Harold Lockwood, and other stars are located in making pictures.

The New York company of players will be transferred to California and the entire organization, so far as the actual filming of pictures is concerned, will work at one studio. The executive offices will remain for the present in New York.

It is considered doubtful whether Metro will be successful in inducing all of its stars who are engaged at the New York studio to take up residence in California. Several of them, including Ethel Barrymore, Emily Stevens, Mabel Taliaferro, Emmy Wehlen and the Dolly sisters, appear regularly on the stage, and it is thought that they will prefer to remain in New York and continue their stage careers to becoming permanently located in California.

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GENERAL FILM COMPANY, Ltd., Canada, and the George Kleine System are co-operating in Canada, under an arrangement just put into effect. The business of the George Kleine exchanges is being handled by General Film on a service basis, and the George Kleine System is not going out of existence, and retains its identity in Canada. Incidentally, the entire Kleine staff remains working under the new arrangement. In Montreal the exchange will most likely be located in the quarters of the George Kleine System, while in Toronto the General offices will be made the home of both organizations for that territory. The plan is calculated to reduce the distribution overhead of both concerns while maintaining the complete service of each.

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THE RUMOR that has crept into print in numerous places recently to the effect that Norma Talmadge productions were to be released through the offices of the First National Exhibitors' Circuit in the future has been flatly denied by Select. Joseph M. Schenck, the star's husband and manager of her producing company, is preparing a statement which is to go out over his signature to all the trade papers, that the stories circulated are pure fabrications. The Talmadge pictures are signed up on a long-term contract for release by Select.

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OSWALD STOLL, an English theatrical manager, has arranged for the exclusive distribution of Goldwyn productions in England, Ireland, Scotland and Wales. Mr. Stoll has been associated for several years with the presentation of vaudeville and music hall revues in London. This is said to be the first time that he has undertaken to direct the showing of motion pictures.

AT TEN-THIRTY on the morning of April 30 an auctioneer began the swan song of the Screen Club on West 45th street, when he started to sell all the furnishings of the clubhouse at public sale. The cessation of activities, it is reported, was due to insufficient funds with which to carry on the club.

Almost from the beginning of the club there were two factions struggling for supremacy. What has happened is nothing more than the climax to the fight between these two elements. One element was overambitious, but sincere, and believed that the club should reflect the growth of the industry it represented and should have suitable quarters which would bear comparison with the clubs representing the theatrical profession. On the other hand a conservative element held that it had taken the Friars and Lambs many years to attain the place in clubdom that they had and that the screen people should not try to rival them over night, as it were. But the optimistic crowd won the day at almost every executive session of the club, and having been committed to such a policy had to go through with it.

A year ago the conservatives saw certain calamity impending, and the auction sale did not come as a surprise to them at least. Many of that particular faction in their fears permitted themselves to withdraw from the club. This had the tendency of weakening the organization and cutting down its receipts still further. The progressives found the burden harder and harder to bear, and a strong appeal was made early in February, over the signature of the president, Joe Farnham, to make a final rally to save the club. The response to this appeal was evidently weak. Of course the closing of the club doors soon followed.

Whether the Screen Club will disband permanently or will resume activities in another place following a complete reorganization is unknown at this time.

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ROBERT GOLDSTEIN, producer of "The Spirit of '76," a photo play, has been found guilty on two counts of violating the espionage act. He may be sentenced to a minimum of one year or a maximum of twenty-two years and a fine of $10,000. The first charge was that he attempted to cause disloyalty, insubordination and refusal to do duty in military forces while this country is engaged in war; the second that he had in his possession property tending to cause such disloyalty, etc.

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MARIE DORO is to be starred in her own production. The new company will be called the Marso Pictures Corporation. It will produce several super-pictures each year, working in the East and on the West Coast.

FEDERAL AND CITY officials in Cincinnati were the guests of the United States Government on the opening night for the first of a series of official American war films, exhibited by the Committee on Public Information. The picture, known as "Pershing's Crusaders," is the first film showing the troops in northern France. Mayor Galvin, of Cincinnati, made a short talk. Marcus A. Beeman, representing the Committee on Public Information, told the Rotary Club of Cincinnati: "The United States must let its people know how the money is being spent in this war. The visualization of the work is the very best way to impart this knowledge and obtain further co-operation." The picture was booked solid for the week of April 28.

Arrangements have been completed for engagements in the principal theaters of New York, Chicago and sixteen of the largest cities in the United States. Other features are in advanced stages of production.

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AMONG THE INVITED guests at the annual luncheon of the National Board of Review of Motion Pictures at the Hotel McAlpin last Friday were Irvin S. Cobb, Margueerite Clark, Pauline Frederick, George Middleton, dramatist, Hetty Gray Baker, of the Fox scenario staff, and J. J. Flynn, Paramount publicity department. Picture production and distribution were discussed.

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AT THE KNICKERBOCKER THEATER, Washington, April 30 "My Own United States" was given a special showing for the benefit of the Red Cross under the sponsorship of Miss Margaret Wilson, the President's daughter. Mrs. Wilson, who was one of the patronesses, was present, as were a great number of the Government officials, army and navy men and their wives. The tickets brought large prices and the affair turned in a substantial sum to its beneficiary.

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WILLARD MACK is to write photoplays for his wife, Pauline Frederick, who is planning shortly to produce motion pictures on her own account. Mr. Mack is appearing at present in his own play, "Tiger Rose," at the Lyceum Theater. He is the author of several melodramas and photoplays.

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CHARLIE CHAPLIN, notwithstanding continued reports of being called for military service, is not likely to forsake the screen soon. The chairman of Chaplin's draft district, in Los Angeles, has announced that he has been placed in class 5. He is a British subject and comes under the law which was made to draft Englishmen in this country. Chaplin weighs only 110 and is said to be not in the best of health.

JOHN R. FREULER resigned on Wednesday last as President of the Mutual Film Corporation and the directors elected James M. Sheldon of New York to fill the vacancy. It is stated that Mr. Freuler's resignation was the result of internal dissention.

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WM. L. SHERRY has resigned from his position as head of the Paramount purchasing department and for the present will devote his time and enterprise to his other interests. Mr. Sherry was one of the original Famous Players franchise holders and the first man in the United States to purchase the rights to the Jesse L. Lasky productions. He will retain his financial interest in Paramount, which is said to be as large as any individual holding in that organization. Mr. Sherry will continue to handle "Joan the Woman" from his new offices, and it is understood that he is in the market for other film plays of important character.

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THE STATE OF WEST VIRGINIA is going in for motion picture production to tell the rest of the United States and the Allied world the truth about coal. The movement, which originated among the coal operators of the second largest producing area in the country, has the backing and support of United States Senator Howard Sutherland, ex-Senator W. E. Chilton, Governor John J. Cornwell, Attorney-General England, Treasurer Johnson, Commissioner of Agriculture Stewart, and the presidents of all the coal associations.

At a recent meeting of the State Council of Defense, with Governor Cornwell chairman ex officio, an appropriation was voted to defray part of the cost of a seven-reel coal picture on a plan presented by Caroline Gentry, of Charleston, W. Va. This is believed to be the first time that any of the States has officially adopted moving picture production, even though the Federal Government had long set the example by its agricultural pictures and more recently of its war films.

The working title of the picture is "The Story of Coal." The State and the allied operators have put E. W. Hammons, of New York, in charge of production. Frederick A. Thomson will direct the story, which is being prepared by William Addison Lathrop in collaboration with Caroline Gentry.

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THE CANADIAN GOVERNMENT, through the Food Controller's office, is releasing a single-reel educational feature, "War Gardens," which it is hoped will stimulate garden making in the cities and larger towns. This picture will be furnished free to exhibitors throughout Canada. A large number of prints are about to be released.

THAT THE LEGITIMATE theaters throughout the country are playing motion pictures during their idle seasons more and more each year is brought to the attention of THE MIRROR through its correspondents and inquiries regarding the bookings of a number of the special feature films. The managers of the road show houses, as well as managers of theaters who play long runs of stage attractions in the large cities, are becoming increasingly loath to turn down the extra money, as it were, by keeping their theaters dark during the Summer, when no legitimate bookings have been arranged. Therefore they have turned to the films.

"My Four Years in Germany" and "Tarzan of the Apes" are two pictures that are especially engaging the attention of legitimate theater managers. The latter has already been signed up for about twenty-five legitimate houses, and "My Four Years in Germany" is booked into the following theaters for future dates or is playing in them now, many of which never before had a film projected within their doors:

Keith Theater, Toledo; Keith Theater, Dayton; Colonial Theater, Akron; all of which are large vaudeville houses; Nixon Theater, Pittsburgh; Metropolitan Theater, St. Paul; Metropolitan Theater, Minneapolis; Majestic Theater, Buffalo; American Theater, St. Louis; Broadway Theater, Denver; Davidson Theater, Milwaukee, all of which are prominent Klaw and Erlanger houses; Academy of Music, Baltimore; Garden Theater, Kansas City; Providence Opera House, Providence; Brandeis Theater, Omaha; Wysor Grand Theater, Muncie; Hartman Theater, Columbus; Colonial Theater, Chicago, and Tremont Temple, Boston, which is a large concert hall.

Franklin Opera House, Franklin; Park Theater, Youngstown; Proctor Theater, Elizabeth; Proctor Theater, Plainfield; Forrest Theater, Philadelphia; Powers Theater, South Bend; New Brunswick Opera House, New Bruswick; Keith Theater, Portland; Keith Theater, Manchester; Keith Theater, Lowell; Grand Opera House, Linton; Grand Opera House, Terre Haute; Greencastle Opera House, Greencastle; Cambria Theater, Johnstown; Grand Opera House, Elwood; Grand Opera House, Washington, Ind., and the Providence Opera House, Providence.

And they have only just begun to book the film.

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PHILADELPHIA has censored David W. Griffith's "Hearts of the World," according to information just received by THE MIRROR. The board of consorship insisted upon the elimination of certain parts of the Griffith war spectacle, just prior to its opening in the Quaker city. Notwithstanding the "ban" the entire picture was shown before an "invited" audience and the traditional Griffith premiere was consistently upheld. When theatergoers who had purchased seats for the first performance appeared at the Garrick Theater they were handed back their money and given tickets as invited guests. Meanwhile the management of the film placed a placard in the lobby denouncing the censors as pro-German. The parts of the film that were deleted had to do with German attacks upon women. "We could not yield to the request of the censors," said A. L. Gray, personal representative of Griffith, "because this picture is a war film designed to arouse American spirit in the war. To make the eliminations requested would weaken it considerably, and that, of course, is something we object seriously to doing."

HYATT DAAB, of the U. S. Exhibitors' Booking Corp., will open about May 16 the big Hexamer Riding Academy, in Weehawken, as the New Jersey Sportsmen's Club, a boxing club. The arena seats 4,500 persons. The first program includes a bout for the bantamweight championship of the world, between Pete Herman, of New Orleans, the present title holder, and Frankie Burns, of Jersey, the challenger.

The club is a short distance from the motion picture colony at Fort Lee and is twenty minutes from Times Square. Frank Hall of the U. S. Exhibitors' Booking Corp. owns an interest in the club.

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A REPRESENTATION of Congress in joint session is promised by William Fox as part of a photoplay he will soon release. President Wilson, Vice-President Marshall, Uncle Joe Cannon and several Senators and Representatives will be pictured in action on the floor of the national legislature.

THE MAKING OF MOTION PICTURES was forgotten for an hour at World Studios last Tuesday when the Blue Devils, or Chasseurs de Pied, who have just returned from the front with Pershing's veterans, paid the studio a visit. The group of Frenchmen was surrounded by a cheering crowd.

Briggs, the well-known cartoonist, who first sprang to prominence with the Chicago *Tribune*, and who is now with the New York *Tribune*, is drawing exclusive cartoons for World Pictures for use in advertising and house organ. The first of these will appear in this week's trade paper ad of the World and will carry a message of interest to all exhibitors.

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W. H. PRODUCTIONS COMPANY have acquired the world rights—exclusive of the United States—to "Carmen of the Klondike." All requests for foreign territory should be made direct to this company.

IRISH TROOPS FROM THE WESTERN FRONT
On Review Before Gen. French, Commander of the British Home Forces, Who Decorated Them for Bravery in Battle

"THE DEVIL'S PLAYGROUND," featuring Vera Michelena, which was made by the Fraternity Films, Inc., has been taken over by the Atlantic Distribution Corporation, a newly formed organization, with offices in the same suite as the U. S. Exhibitors' Booking Corporation, to be placed on the states right market. The president of the Atlantic Distributing Corporation is George A. Enright, a well-known attorney of Secaucus, N. J. This organization is also handling the Mitchell Lewis production of "Nine-tenths of the Law."

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BRAND WHITLOCK, now in France on war relief work, and who has written several books and many magazine articles, is said to be willing to have some of his experiences reproduced on the screen. When negotiations with a producing firm are completed pictures will be taken in parts of Belgium where there is now no actual warfare. Mr. Whitlock is expected to be present at exhibitions of the film here.

J. A. BERST, who until recently headed the Pathe organization, was elected president of United Picture Theaters of America at a recent meeting of the directors. Lee A. Ochs retains his place on the directorate, serving hereafter in the office of vice-president, and several further important additions to the directorial body will shortly be announced. In his letter of acceptance Mr. Berst pointed out the necessity of co-operative enterprise in motion pictures. "The realization has come to me that the competitive method of handling films is unscientific, wasteful and injurious to the interests of al concerned." In his new organization Mr. Berst plans to adopt comprehensive plans of co-operation.

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IN BEHALF of the Liberty Loan, Marshal McCarthy addressed the audience at the Rialto Theater on April 29. During his speech he made the offer to lock up one enemy alien for every $1,000 bond. The audience responded by signing up for $44,850. Figure it out!

THE FROHMAN AMUSEMENT CORPORATION recently sold the South American rights to all of its productions in one lot to a firm dealing in that territory. When this firm started to release the productions down there they found that "The Builder of Bridges," "Accomplices" and "The Woman in 37" had been shown in practically all of South America. William L. Sherrill, president of the Frohman Amusement Corporation has started an investigation to determine how the prints found their way there without his knowledge or authority.

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THE STERLING FILM CORPORATION, R. Levine, manager, has replaced the Standard Film Corporation in Omaha, Neb., taking over the state rights for Iowa and Nebraska on the pictures formerly released by the Standard.

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SINCE its sale of the Edison studio in New York City, and the equipment of the Edison Positive Film Plant, formerly located at Orange, N. J., to the Lincoln and Parker Film Company., of Worcester, Mass., Thomas A. Edison, Inc., has made no announcement concerning its future activities in the motion picture field. However, it is known that a number of new productions, including "The Wall Invisible," with Shirley Mason, and several stories by O. Henry, Richard Harding Davis and Ralph Henry Barbour are being made ready for early release.

By the terms of the deal the Lincoln and Parker Film Company acquired over a million feet of Edison negatives, the right to reproduce Edison feature subjects and Edison Conquest Pictures on their narrow-width film, and educational and scientific subjects upon which Mr. Edison was working a few years ago.

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SPECIALTY FILM IMPORT COMPANY, LTD., has received a consignment of films from its Pathe office in London of a series of pictures showing what each of the companies engaged in war work has done since the beginning of the struggle. The first showing of the series will be in Montreal.

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FOLLOWING THE PRESENTATION of Goldwyn's production, "Joan of Plattsburg," at the Stanley Theater, April 30, the Goldwyn Corporation gave a luncheon in Murray's to the members of the trade press who were present. It was a notable occasion. Fred Warren, vice-president of Goldwyn, introduced Porter Emerson Browne, the author of the photoplay, and Mr. Browne spoke at length upon America's entry in the war.

He described fiction as the sugar-coating which must inevitably envelop the bitter pills of ideas. And in this respect, he urged, the fiction writers of the country wielded a tremendous force for propaganda. The people could be reached through fiction, whether of the printed page or the screen, far more effectively than through any other agency; wherefore, it became the duty of all writers for the magazines and screen to provide, within the sugar-coating of their story, an idea to stimulate patriotism and to aid in the prosecution of the war.

WITH STAGE PLAYS AND PLAYERS

THEATRICAL MANAGERS are displaying unusual activity with the approach of the summer season. New productions, in great numbers, are under way, and the hot weather will serve as a crucible to test out the entertainment planned for the autumn. Managers who formerly were disposed to inaction during the Summer seem bent on saving daylight—the season, like the day, having advanced its time-standard, and the list of offerings includes plays of a serious and comic character, with a preponderance of musical comedies, in which American producers uniquely excel.

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IN THE VAN of the play procession which starts the Summer's theatrical season will be "Friendly Enemies" from the A. H. Woods offices. This comedy will present Sam Bernard and Louis Mann as co-stars. Following this will come Channing Pollock's "Roads of Destiny" and a farce by Hillard Booth called "His Host's Wife." "See You Later" and "My Boy" will also be seen. Cohan and Harris will offer "Three Faces East," by Anthony Kelly, and "David Adventures," by A. E. Thomas.

Selwyns will present "Tea for Three" by Roi Cooper Megrue, "Double Exposure" by Avery Hopwood, and a new Cosmo Hamilton piece called "Mrs. Larrabee." Booth Tarkington's "Penrod" will be a George C. Tyler offering, and Arthur Hopkins will show "A Very Good Young Man" by Robert Housum. Winchell Smith and John L. Golden have "Three Wise Men" in waiting, while George Broadhurst will proffer a creation of his own called "The Woman of the Index" and "She Walked in Her Sleep" by Mark Swan.

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DAVID BELASCO is also active in the Summer season's campaign. He is part producer with the Frohmans of a piece called "The Laughter of Fools." Other activities include a new play for Frances Starr, a production named tentatively "Over the Hills," and a comedy starring Jeanne Eagles. Fay Bainter and Madge Kennedy will also pass under the Belasco banner. Edward Clark and Barney Gerard will present "Bruised Wings," and a play called "Midnight," staged by a new independent concern, is at present enjoying its out of town premiere.

"Fate Decides" will be Henry W. Savage's offering, while "A Dislocated Honeymoon" by S. W. Bell, "Yours Truly," "Just Around the Corner," George V. Hobart's "Loyalty," "Two Pairs" and "A Stitch in Time" also will be shown. Present productions which will continue probably until well into the Summer are "Going Up," "Fancy Free," "Maytime," "Flo-Flo," "Oh, Lady! Lady!" and "Sinbad," with Al Jolson at the Winter Garden.

ELLIOTT, COMSTOCK AND GEST on Saturday last signed a lease of the Century Theater for four years. They took over the house last January. "Chu Chin Chow" has ended its run and the house will be closed until September, when "The Maid of the Mountains," a London musical comedy, will open there. The Cocoanut Grove will remain open all Summer.

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KLAW & ERLANGER have engaged Dorothy Brunton, an Australian musical comedy star, to play one of the leading roles in the musical play in which Donald Brian is to appear under their management. Miss Brunton has been a star in Australia for the last three years, appearing in such pieces as "The Girl in the Taxi," "The Girl in the Film," "The Waltz Dream" and "The Merry Widow."

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TO MAKE LIFE more pleasant for the enlisted men visiting San Francisco who cannot afford the price of theater tickets, the War Camp Community Service has canvassed the San Francisco theaters, legitimate and film, for the purpose of securing free tickets every week for 5,000 soldiers, sailors and aviators. Eighteen houses have agreed to place tickets at the disposal of the War Camp Service up to 5,000.

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ALL of the Liberty Theaters in which plays will be given for the soldiers in the various camps in the country are now completed, and the committee to direct the entertainments has been named. The announcement is made from Washington, D. C., by Raymond B. Fosdick, chairman of the War Department Committee in Training Camps that the following will make all arrangements: Daniel Frohman, Augustus Thomas, the playwright, and Franklin H. Sargent, president of the American Academy of Dramatic Arts. The other members of the committee comprise Malcolm C. McBride, member of the committee in charge of camp amusements, who acts as chairman of the new executive committee, and J. Howard Reber, a Philadelphia attorney. The latter will represent the committee in this section, being placed in charge of the New York office. "None but the best," says Mr. Fosdick, is the motto of the committee.

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WILL ROGERS, the cowboy comedian, once more will adorn the "Ziegfeld Follies." He is now appearing in "The Midnight Frolic" and F. Ziegfeld, Jr., has announced that he will star him later on.

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JANE COWL will open the new Selwyn Theater, now building in West Forty-second street, some time in September. Miss Cowl will then appear in "Information, Please," written by herself and Jane Murfin—the third from their joint pens.

THE amicable understanding between actors and managers is strengthened with each passing month. Having won approval for its standard contract from the United Managers' Protective Association, the Actors' Equity Association has succeeded in obtaining the pledges of practically all the leading producing managers to use the contract in their business relations with players.

The list of managers includes Klaw and Erlanger, the Shuberts, Alf. Hayman, A. H. Woods, Henry W. Savage, Cohan and Harris, Oliver Morosco, David Belasco, Henry B. Harris Estate, William Harris, jr., Selwyn & Co., the Lieblers, Arthur Hopkins, Charles Hopkins, Anderson and Weber, Elisabeth Marbury, Richard Walton Tully, Smith and Golden, Stuart Walker and Andreas Dippel.

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DANIEL FROHMAN telegraphed from Boston yesterday afternoon that the performance for the benefit of the Actors' Fund was a great success. Prominent players from New York joined with others in Boston to make the performance especially artistic. There was great enthusiasm and the gross receipts were $4,200.

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FRANCES STARR'S new play, "Over the Hills," will not have its premiere in Baltimore this week. Charles E. Ford of Ford's Theater in that city, yesterday received a telegram from David Belasco stating it would be impossible for him to present the play on the date scheduled. His explanation was that it has been his rule not to present a play until he regarded it in an absolutely perfect condition. Mr. Belasco probably will arrange to hold the premiere in Baltimore later.

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IRVING BERLIN will at the end of the week leave for camp, where he will begin training for service in the United States army. A number of his friends, desiring to make him feel their approval of him as a man and patriot arranged a farewell supper and dance in his honor at the Ritz-Carlton Hotel Thursday night.

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EVEN IF THEY HAVE donned uniforms for the duration of the war, dressmaking on the stage still has an interest for the members of the Women's Motor Corps of America. Yesterday afternoon Mrs. Oliver Morosco turned manager for one matinee only and presented a special performance of "Lombardi, Ltd.," for the benefit of Captain Helen Bastedo's Motor Corps.

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HUGH WARD, the chief executive of J. C. Williamson, Ltd., is back in Australia and the bond and charity movements are booming again. A year ago, just before the Australian manager sailed for America, he raised a fund of £1,000,000 for war charities, receiving all sorts of official and civic commendation for his efforts. He has just raised £43,000 for the war loan, and with only four minutes time in which to do it.

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A CABLE from London announces that Doris Keane, who has established herself as one of the most popular American actresses ever to appear in the British capital, is to be seen next September at the Lyric in "Nobody's Widow." The comedy, by Avery Hopwood, has been renamed "Roxanna" for British consumption. Miss Keane has been playing in "Romance" in London for about two and one-half years.

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DAVID BELASCO continues to add mystery to the theatrical season by secreting his plans to a degree which baffles the most enterprising of theatrical reporters. However, it has become known that his banner will have a new theatrical service star next season which will represent none other than Fay Bainter. Miss Bainter leaped out of the western horizon a season ago in "Arms and the Girl," in which she made such a success that her services were in great demand. Following a touring engagement under Cohan and Harris in "The Willow Tree," she is soon to appear on Broadway in "The Kiss Burglar," a musical comedy.

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ACCORDING to the rumors which are sweeping through Forty-second street, F. Ziegfeld, Jr., is planning to build a theater for his wife, Billie Burke. The playhouse will be known as the Billie Burke Theater, and will be a further addition to the Klaw and Erlanger list of theaters in New York.

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HENRY W. SAVAGE'S latest musical offering, a starring vehicle for Mitzi, by Edgar Allan Woolf and Jerome Kern, has gone into rehearsal under the direction of George Marion. Prominent in the supporting cast are Robert Emmet Keane, Boyd Marshall, Jennie Lamont, Margaret Jarman, Tom Walsh, Charles C. Wilson, M. Lambert Terry, Harry Child and Dorothy Mackaye.

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UNDER THE AUSPICES of the New York War Camp Community Service and the Stage Women's War Relief, William A. Brady presented "The Man Who Came Back," at the Playhouse Sunday evening, May 5, for the benefit of uniformed men in the city at the time on furlough. The play, with its original cast, including Henry Hull, closed a season's tour week April 26, at the Shubert Theater, Brooklyn. The play opened in the Playhouse in New York two years ago in August and continued there for one year.

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

Success for a Man With a Big Idea—Prominent Film Men Assist the Government—Wilhelm's Picture Plans?

HE IS SAID TO BE SO ILL that the chances of recovery are slight.

Just as success has arrived.

The thing he fought for so many long years.

S-u-c-c-e-s-s!

He had simply had an idea.

He felt that the films were waiting for it.

So he gave up his regular occupation, which was "good for" some hundreds of dollars a week. A man financed the production of a movie embracing the Idea, and a very good one was made.

But when it was shown the Powers-That-Be of various big distributing firms *they* couldn't see the possibilities.

But HE knew what he had—and persisted.

One day his lawyer, who represented several big stars and so was in touch with one of the largest producing and distributing organizations, told him he had arranged an appointment with the active manager of that organization. Sure enough the active manager, at that interview, saw the possibilities of the picture.

. . .

THE MANAGER, after contracts were signed a week or two later, made a tour of the country at this juncture, and on his return gave a statement to the trade press emphasizing the enthusiasm of exhibitors he had talked to over the persevering one's picture.

Oh, I know it read to you like press-agent bunk at the time, but the fact is that the manager meant every word of it—the exhibitors had *said* every word of it.

Came release day and the film went over like a British tank. I forget the cash figures the total bookings represent. Indeed, I want to. I'm *so poor* myself! But let me say right here that six figures are marked down.

The "wise" magnates who might have had the film are—oh, they've "gone wrong for once!" They're not delighted with the "once," of course. It represents lost *cash* to them, and you know how a fil-lum magnate likes to miss *that!*

I wish I could tell how the persevering one, encouraged by his grand success, was preparing other triumphs. Here the tragic enters my story.

He may not live.

The doctors themselves know not.

But he knows of his absolute success. He has lived to know he was *right*. That the *idea* was all he judged it to be. That his perseverance wasn't in vain. That the "wise ones" were plain damfules.

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A NUMBER of "prominent film men" have been appointed, according to the carbon copy, to Director Hart's (domestic) division of the Committee on Public Information, but it seems to me that the real well-known 'un is G. A. Smith, long of Pathe. Smith will have charge of the distribution of the films for domestic circulation.

Smith's last post with Pathe was as representative of the general manager.

He was the latter's outpost—the man the public knew.

Smith is a gentleman by breeding and instinct, and it didn't hurt Pathe a bit.

So many firms are known by the manners of their "outposts."

Men like Burr at Paramount, Kann at Universal, James at Metro and Sears at World Film, have been worth thousands of dollars to their concerns in the tangible good-will they create, through mere decent handling of the great outside publice that sends members in on business bent. And it's a mighty hard public to please. It cannot *possibly* be satisfied.

A weak man loses patience with it, and makes enemies for his firm.

Men like Smith never, never do this.

It's not in their dictionary.

Why do trade writers always *forget* 'em—the "outpost men"?

. . .

WHEN PATHE loses one good man, they have a knack of adding another. G. A. Smith leaves to serve the Government: Ralph O. Proctor comes in to district-manage the Middle West. The Brunet-Quimby plan divides the country into five Pathe sales districts.

They used to say that Ralph would charm a contract out of any Chicago exhibitor.

I got close to the reason on a sojourn in the Windy City about two years ago. I caught Proctor close-up, viewed him "in action" at his desk.

I saw that it wasn't the *personal* charm o' the man.

I saw that he stuck to his promises. I saw that he didn't over-estimate. I saw that the small customer meant as much to him as the big one.

I learned that Proctor held the exhibitor through *the exhibitor's own confidence in him.*

Oh, there was good-fellowship and all that, but SINCERITY was the underlying note! He all the time kept reminding me, in his tactics, of that other fine Chicago exchange man, Fleckles.

One of these days sincerity in the exchange game will be too common to need Old Exhibitor comment. The Ralph Proctors are hastening that day. There will be no exhibitor antagonism toward distributor and manufacturer. Won't it be a *great* day!

. . .

GOOD LUCK is with Mark M. Dintenfass again. Let's hope Mark holds to his winnings. It will be a long day before he gets such a "cinch" again. The trouble is that the possession of one "cinch" makes the owner look for others. And "cinches" no more come in a row in the fil-lum bizness than they do in others. Except in the literature of stock promoters.

Dintenfass started in the bizness with a theater in Philadelphia. He made money in wads. He was tempted to enter the manufacturing field, where he was told the "real money" was.

He invested in the Cameraphone Company, which blew up shortly afterward.

Some more manufacturing and then a $5,000 interest in the New York Universal Film Exchange. He sold this a couple of years later for around $50,000.

After came the Myers-Theby fiasco. These "comedies" were so bad the exchange that had signed to release them declined to accept them.

Then "My Four Years in Germany." It cost $45,000 to produce. The net profit on it will be at least $150,000. Of this Mark gets close to half.

. . .

OO, IT'S *SO* SURPRISING: "Hearts of the World" offered for "immediate state right sale!" The thing is that the *so* surprised ones don't *remember*. True, "Intolerance" wasn't announced that way right after release, but how about—"The Birth of a Nation"?

Wasn't the Middle West state-righted right off the bat?

Sure, that's where Harry Sherman got *his* quick pile?

I wonder how much of aforesaid pile Harry has left?

. . .

I AM AFRAID "Without Fear or Favor" is shortly to have another Rae Tanzer film on its hands. A Los Angeles correspondent writes: "Marie Pinzon Edwards, who shot a State Senator, has been engaged to be the featured star in a motion picture production."

. . .

WILLIAM HARTMAN writes the department: "You say that Jesse Goldburg introduced the regular full-luncheon in the studio at the time he started the Life Photo Company. This Mr. Goldburg may have done, but the *system* of serving such luncheons in the studio started before the Life Photo Company ever came into existence.

"In 1911 Harry Raver, then manager of the Eclair studio, contracted with a Mrs. Jackson of Fort Lee to serve noon-day luncheons to the people working in the Eclair studio, extras and all. Mrs. Jackson ran a small store in Fort Lee and was heavily in debt. Through the business Mr. Raver gave her she was enabled finally to pay off her obligations."

As the Old Exhibitor sees it, the question is: What *did* Mrs. Jackson serve to the Raverites, and was it the perfect spread that Mr. Goldburg set before *his* actors?

This department has "started" all sorts o' things, but this is its first Controversy on Eats!

. . .

QUESTION: Is the film entitled "The Kaiser, the Beast of Berlin," sumpthin calculated to PLEASE Pro-Germans?

Well, some time ago "Without Fear or Favor" got into a deuce of a squabble because it said it thought a mistake had been made in charging a certain theatrical circuit with unwillingness to offend pro-German audiences because of its refusal to book a highly patriotic serial.

That circuit has now booked "The Kaiser, the Beast of Berlin" (title by Bob Cochrane, of course).

If those pro-German audiences DO exist, can't you see where the police reserves get into action *now?*

'Cause if they're so savage that bookings are cancelled 'count of 'em, they simply-just-never WILL permit the All Highest to be called ein animal!

. . .

OUT OF GERMANY filters news of "the municipalization of the motion picture theater."

The plan is perfect.

A "Cinema League of German Cities" is being formed.

"Municipal authorities," we read, "with the approval of the Minister of Education, the War Office and Police Department, will father the pictures, which will be mainly educative and patriotic.

"One of the principal projects is the foundation of film archives consisting of pictures of both permanent and topical value, especially suitable for schools."

That means there will be war films.

I can imagine how the main title of these will read:

THE GREAT EUROPEAN WAR
PRODUCED BY THE KAISER
(Ably assisted by Gott)

. . .

Drive for Small Reel Films

Universal branch exchanges throughout the country are making a drive to re-establish the popularity of one and two-reel subjects as drawing box-office attractions. As an experiment to test the advisability of such a move, the company in its releases for the week of May 13 has failed to list a single long feature. The entire program consists of serial episodes, comedies and the usual split-reel releases. Several months ago President Laemmle sent out letters to exhibitors asking their opinion as to the value of short subjects in comparison to costly features. The answers showed a wide diversity of opinion. While all exhibitors acknowledged that no theater program would be complete without at least one short subject, few were willing to admit that any program would be adequate without a five-reel feature.

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To Direct Petrova

Olga Petrova has signed Ralph Ince as her director for three more Petrova pictures. Mr. Ince is now engaged in directing "Patience Sparhawk," the Gertrude Atherton story which the Polish actress purchased for her fifth picture, and he has already directed the fourth Petrova picture, "Tempered Steel," by George Middleton. This means that five out of the eight Petrova pictures to be made under the present agreement between Madame Petrova and Frederick L. Collins will bear the name of Ralph Ince.

FROM PRODUCER AND DISTRIBUTOR

WHAT IS THE MATTER with the state rights market? It is freely predicted along Motion Picture Row that if some solution of the problem cannot be offered soon the state rights method of distribution will have outlived its usefulness.

Harry Rapf, who recently returned from a visit to a number of leading cities in the interests of his state rights productions, Florence Reed in "The Struggle Everlasting," and Robert Warwick in "The Accidental Honeymoon," stated to a MIRROR representative yesterday that the state rights field was becoming of less and less importance.

"Either the buyers haven't the money or want to play percentage, expecting the manufacturers to take a chance not only on production, but distribution as well," said Mr. Rapf.

"State rights buyers say that exhibitors are not inclined to buy a picture that has not been included on the program of a first-run house. As the majority of first-run houses are practically tied up we who are endeavoring to sell our features on a territorial basis are confronted with a serious condition.

"I know that the first-run house is a benefit, but not a necessity, because I've booked these pictures successfully through co-operation with exhibitors in three territories already, but in doing this I've used real show methods. Paper a week in advance, window cards, etc. The state rights buyer expects to book as regular features are booked without additional promotion and he can't compete successfully this way."

Mr. Rapf stated that in planning to abandon the state rights field and sell his products direct to the consumer, or to an organized national distributor, a co-operative policy would be established whereby the benefits of a real exhibitors' releasing proposition would be realized.

If the middle man, the state rights buyer, does not care to consider such high-class features as "The Struggle Everlasting" and "The Accidental Honeymoon" just because these pictures are unable to get into the first-run houses through force of contract circumstances, I shall find no trouble in disposing of them to the exhibitor direct.

He said that booked co-operatively "The Struggle Everlasting" had broken house records during its first week's run at the Eighty-first and 181st Street theaters, and that he had cleared $90,000 on the feature on tour. In a letter to Mr. Rapf, S. G. Bock, of the 181st Street, wrote: "I do not believe that I have ever had a more satisfactory picture in the theater than 'The Struggle Everlasting,' and I wish to assure you that if your company continues a product of this very high standard, there is nothing in the world to stop a great success for you."

. . .

"THE YELLOW TICKET," the photoplay starring Fannie Ward to be released June 2 by Pathe, will be nationally advertised. The ad. in the *Saturday Evening Post* of May 25 is to contain a coupon which will make the advertising of real box office value. Those sending in the coupon will receive an illustrated book telling the story of "The Yellow Ticket," and giving details of the film production.

F. EUGENE FARNSWORTH made a short visit to New York in the interests of the Mastercraft Photoplay Corporation last week. One of the things accomplished during his stay in the metropolis was his election to the presidency of the Mastercraft Photoplay Corporation of New York, a subsidiary organization to the Mastercraft Photoplay Corporation of Massachusetts, of which Mr. Farnsworth was already president and director general. He left for the Paralta studios Friday to supervise the production of Thomas Dixon's novel, "The One Woman," which will be staged there.

Absolute co-operation is now assured the Mastercraft Company between New York and California, as Mr. Farnsworth is located at the Paralta studios, while the remaining executives of the New York Company are in the offices here.

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THE NEXT Paralta-Barriscale Play, "Patriotism," will soon be ready for release through the W. W. Hodkinson Corporation. "Patriotism" was written by Jane Holly and R. B. Kidd, of the Paralta staff, and the scenario was prepared by Julian Louis Lamothe, who has since been called into army service. Following "Patriotism," Paralta's next presentation will be "Shackled," featuring Louise Glaum.

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FRANKLYN FARNUM is featured in the Bluebird production, "$5,000 Reward," released May 30. Farnum is supported by an evenly balanced cast, including William Lloyd, J. Farrel MacDonald, Wharton Jones, Mark Fenton, Gloria Hope and Frank Brownlee.

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THE TRIANGLE DISTRIBUTING CORPORATION has planned a series of conventions of its exchange managers, the object of which is to discuss plans for assisting and helping exhibitors to make the Triangle program more of an asset to their houses. The first of these, of Eastern exchange managers, was held at the home office of the corporation, 1457 Broadway, on April 22 and 23, under the direction of R. W. Lynch, vice-president.

The program consisted of a discussion of plans now in process to enhance the value of Triangle service to exhibitors. Essential points were emphasized in addresses made by several of the officials.

Mr. Heisman will leave New York for the West and will hold similar conventions in Chicago, St. Louis, Denver and San Francisco.

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AGNES AYRES makes her reappearance in an O. Henry role this week in "The Purple Dress." Featured with her are Evart Overton and Adele De Garde. General Film next week will release "Cynthiana," an Alfred Henry Lewis story.

"THE MYSTERIOUS CLIENT," with Irene Castle starred, episode No. 11 of the Pearl White serial, "The House of Hate," the second chapter of the "Britain's Bulwarks" series, Harold Lloyd in "Two-Gun Gussie," and Hearst-Pathe News reels are included in the new program releases of Pathe Exchange, Inc., for the week of May 19. In "The Mysterious Client," Irene Castle is supported by Milton Sills and Warner Oland.

The eleventh episode of "The House of Hate" is called "Haunts of Evil," and Pearl White has thrills aplenty in this chapter. Part II of "Britain's Bulwarks" is called "Messines and Its Irish Captors," and shows Messines and Wytschaete during the storming and capture by the North and South Irish regiments and Canadians.

"Two-Gun Gussie" is a one-reel comedy, produced by Rolin, with Harold Lloyd in the important role.

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HOWARD HICKMAN, who has been prominent for a number of years as an actor on the stage and the screen, is about to become a director of motion pictures. Mr. Hickman has been appearing for some time past as a player in Paralta productions. His first picture will be "The Rainbow."

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THE SCENARIO DEPARTMENT of the American Film Company, under the editorship of Will M. Ritchey, has added a number of well-known writers to its staff, among them Stephen Fox, Daniel F. Whitcomb, Elizabeth Mahoney and William Parker.

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FRANCIS FORD, director-general of Fordart Films, is getting under way on the second production of that brand. During the year a series of features will be produced. Mr. Ford has entered into negotiations with the directors and stars who will be required to produce the pictures which will be released under the Fordart banner.

The success attending the allotment of "Berlin via America," the first Fordart production, has made Mr. Ford enthusiastic over the future. Distribution will be on the state right basis.

The second production, "A Man of Today," from the pen of Elsie Van Name is under way. Francis Ford will direct and play the lead and Edna Emerson will have the stellar feminine role.

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LOIS WEBER has started production at her Hollywood studios on "The Forbidden Box," a photoplay, written by E. V. Darling. It is a tale of a city man sickened of the glare of the bright lights, who seeks to find rest in the love of a country maiden. Mildred Harris will appear in the featured role. Harry Woodward, formerly with Griffith productions, will have the masculine lead. Kate Toncray and Priscilla Dean have also been engaged.

MARSHALL NEILAN has completed "Hit the Trail Holliday," the Artcraft picture starring George M. Cohan, which was adapted from the play written for Cohan by Anita Loos and John Emerson. The finishing scenes were taken on Long Island.

Emile Chautard is working on interiors of "Prince Zilah," the play by Jules Claretie, starring Pauline Frederick. At the Fort Lee studios Edward Jose is making rapid progress with Lina Cavalieri in "Gismonda."

The last scenes of "The Danger Mark," a costume play, in which Elsie Ferguson will appear, were taken this week by Hugh Ford. This subject will follow "A Doll's House" in the order of release.

. . .

"THE BRIDE'S AWAKENING," a Mae Murray special attraction in six reels, heads the list of Universal releases for the week of May 20. The fifth episode of the ten-reel Boy Scout serial also is scheduled for release during the week of May 20. Requests for the booking of this serial are being received from schools and churches. "The One Horse Show," a Star comedy enacted by Eddie Lyons and Lee Moran, leads the comedy offerings for the week. The Nestor offering for the week features Carter De Haven in "The Bath House Scandal." Kathleen O'Conner and Rube Miller, supported by the L-Ko beauty chorus, disport through 2,000 feet of film in a comedy under the title of "Who's Zoo?"

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W. H. PRODUCTIONS COMPANY have now in preparation for release the first two of the series of 16 two-reel Shorty Hamilton Western comedy dramas. These two subjects will be entitled, "A Camouflage Baron" and "Shorty Inherits Forty Wives." Elmer McGovern, the production editor, states that more than half of the territory is already disposed of.

. . .

"THE CAILLAUX CASE," a feature depicting the events surrounding Joseph Caillaux's public career in France, is being shown at the Lyric Theater by William Fox. Bolo Pasha, who was recently executed in France as a spy, will be a conspicuous figure in the photoplay. The production was directed by Richard Stanton.

. . .

J. WARREN KERRIGAN will soon resume screen production after an absence of eight months, due to a fractured leg sustained in his last production.

Thomas J. Geraghty's screen version of "Toby," the novel by Credo Harris, is now being read for final approval by Mr. Kerrigan and Raymond B. West, who will direct the picture.

THE ANNOUNCEMENT that Marguerite Clark's next Paramount picture would be "Uncle Tom's Cabin," from the book by Harriet Beecher Stowe, and that the production is practically completed and will be scheduled for early release, was made this week. The motion picture version has been produced on a stupendous scale, with great ensembles and a cast of capable and well-known players in the principal roles. No expense, it is said, has been spared in securing reproductions of the localities mentioned in the book, and the company has traveled thousands of miles in this connection. J. Searle Dawley, who has directed many of Miss Clark's most successful pictures, is in charge of the production. Among the players in supporting roles are J. W. Johnston, Florence Carpenter, Frank Losee, Phil Riley and others. "Mile-a-Minute Kendall," released May 13, is said to show Jack Pickford at his best, ably assisted by Louise Huff. Gardner Hunting made the photoplay from the play by Owen Davis.

The Blue Ridge Mountain district of Kentucky is the locale of "Fatty" Arbuckle's latest comedy, a Paramount release of May 13. The picture was filmed in the San Gabriel Canyon of California.

. . .

"MARRIAGE," THE SECOND picture of the Frank A. Keeney Pictures Corporation, tells a story with an exceptionally human appeal. It is by Guy Bolton. The story of the picture deals with incidents of society which are all realistic. The production was made under the direction of James Kirkwood.

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SIMULTANEOUSLY with the removal of the New York branch of General Film Company to the former Paramount exchange quarters in the Godfrey Building, removals took place in three other cities.

The new exchanges are located as follows: Buffalo, 106 Pearl Street; Chicago, 207 South Wabash Avenue; Washington, Sixth and F Streets, N. W. The Washington move marks this branch's third location in six months, the tremendous demand by the Government for office space being in the main responsible for the removals.

. . .

PATHE'S WEST COAST STUDIOS are at work on the new serial, "Hands Up!" under the personal supervision of Louis J. Casnier, chief executive. Esther Wolter is cast for one of the leading roles, and as the Phantom Rider a well known actor-rider will pull some hair-raising stunts.

Frank Keenan, Pathe star, is finding a lot of enjoyment in making his new picture, "The Sierra Sixties," at the Paralta studio. In the wind-up he engages in a gun duel with himself.

"All Wrong" is a comedy now being made under Pathe auspices by Bryant Washburn. Mildred Davis has an important role. Raymond West is directing the comedy.

They are using snow scenes in Bessie Love's new Pathe feature, "Carolyn of the Corners," in spite of the heat of the California sun. An extra force of technical experts are supplying the beautiful white.

"HER DECISION" heads the Triangle May 12 program, offering J. Barney Sherry and Gloria Swanson in the leading roles. "Wolves of the Border," with Roy Stewart, is the second release of the week of May 12. Alvin J. Neitz wrote the play. The Mexican-United States frontier is the scene of the story. The concluding release of the week is a two-reel Keystone comedy, "Newspaper Clippings." Francis McDonald is featured. Claire Anderson has the leading role.

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SELECT PICTURES CORPORATION announces three productions by Select stars to be released during the month of May. These are "The Lesson," with Constance Talmadge; "De Luxe Annie," with Norma Talmadge, and "The Ordeal of Rosetta," with Alice Brady. These, with Clara Kimball Young's latest, "The Reason Why," already out, will furnish the new Select productions during the coming thirty days. "The Lesson" shows why many spirited women feel compelled to leave their husbands and carve a career for themselves.

Norma Talmadge in "De Luxe Annie" reaches the picture fans during the same season that the stage play of the same name by Edward Clark is being shown on tour. In the cast supporting Miss Talmadge are Eugene O'Brien, Frank Mills, Edwards Davis and Edna Hunter. In "The Ordeal of Rosetta" Alice Brady is provided with an unusually clever photodrama, in which the star is seen in dual characterizations.

. . .

"WAY UP IN SOCIETY" is announced as the first Diamond production. It has been finished at the New Orleans studios of the Diamond Film Company, and will soon be ready for release. Diana Allen, formerly of the Ziegfeld "Midnight Frolic," and a trio of comedians—Lou Marks, Oom Paul and Irving Browning—are in the one-reel comedy subject.

. . .

W. W. HODKINSON, president of the W. W. Hodkinson Corporation, which is releasing Paralta Plays, spent several days this week at the Paralta studios in Los Angeles and met the stars who are making the product that is being placed on the market through his organization. Mr. Hodkinson reached Los Angeles last week in a tour he is making to develop his "Co-operative Exhibitor" plan, through which exhibitors in all territories will share two-thirds of the distribution profits of Paralta plays and other pictures which the Hodkinson Corporation may later handle.

General Manager Nat. I. Brown, of Paralta Productions, Inc., took Mr. Hodkinson through the plant.

Mr. Hodkinson declared that exhibitors have signed contracts with him in every city and territory in which he stopped. "There is no doubt now," he said, "of the triumph of our 'co-operative plan.' Exhibitors realize, as soon as it is explained to them, the freedom and excellence of service they are guaranteed through it, and are really anxious to join with me in overcoming the difficulties of the distribution end of the industry."

ALICE JOYCE is featured in "The Triumph of the Weak," scheduled for release by Vitagraph May 13. The play is by Edith Ellis, and in theme somewhat resembles "Within the Law." It was presented some years ago as "My Man." Tom Terriss directed the production, and in the cast are Walter McGrail, Adele De Garde, Eulalie Jensen and Templar Saxe.

The Drew comedies, now an important part of the Vitagraph service, will be continued indefinitely, according to President A. E. Smith. Releases are announced covering June, July and August. Some are re-edited Drew subjects.

. . .

THE ADVERTISING and exploitation of the Interstate Film Company's new production, "The Last Raid of Zeppelin L. 21," has been assigned to the Press Service Bureau, which is preparing a complete advertising and publicity campaign for the convenience and service of the houses booking the film.

. . .

THE COLORED PLAYERS producing the Ebony Comedies appear in "Busted Romance," a lively current release by General Film Company. Following this will come "Spooks," which is said to be filled with some of the most characteristic negro humor ever seen in pictures. Work on the second block of six stories is now well under way at the Chicago studios of the Ebony Company.

. . .

FOOD CONSERVATION FILMS, produced under the supervision of Catherine Stuart for the United States Food Administration, for the purpose of conserving food throughout the country, have been announced finished by Arthur S. Friend, chairman of the Motion Pictures Division of the Department of Public Information for the Food Administration. These films present such stars as Marguerite Clark, Elsie Ferguson and Mabel Normand, showing how to save the various commodities most needed by the Government at this time. The pictures were produced free of cost to the Government and will be released following the present series of cartoons on the conservation of food, from the Paramount-Bray studios.

. . .

MARGARITA FISHER, who has separated the "e" from her surname, has completed "A Square Deal," and is now at work on an original story by Joseph Franklin Poland entitled "Impossible Susan." It will have a strong cast, including Jack Mower, who has played opposite to Miss Fisher in previous pictures, among them "Jilted Janet," "Ann's Finish," and "The Primitive Woman." Lloyd Hughes, Heyward Mack, L. M. Wells and Anne Schaefer, a well-known character woman, are also in the cast.

. . .

WORLD PICTURES has just secured the picture rights to Horace Hazeltine's story, "The Appearance of Evil," which attracted much attention when published recently. It is being put into scenario form and should prove one of the strongest World releases of the mid-summer.

UNCLE SAM'S FIGHTING force—the navy—will soon be presented by the Educational Film Corporation in a spectacular motion picture. The picture, the taking of which has been completed, is now being titled with the co-operation of Lieut. Henry Reuterdahl of the U. S. Navy. Mr. Reuterdahl is one of the foremost experts on the strength, resources and offensive power of the world's navies. His contributions to the magazines on military and naval preparedness attracted wide attention, and he was brought into the department to help in the patriotic work along with Lieut. Wells Hawks and other writing experts. The aim of the pictures is to show the ships and the service as they are to-day, keyed up to the highest efficiency in the struggle with the submarine, and likewise for the naval Armageddon that is bound to come with the German High Sea Fleet before the close of the war.

. . .

"O'GARRY RIDES ALONE," the second of the new O'Garry stories, produced by Ned Finley in connection with his Blue Ridge drama, will be released this week by General Film Company. This is another story of the Northwest Mounted Police trooper, in which the producer-star appears in his favorite role. His leading woman is Marion Henry.

. . .

FOLLOWING "TYRANT FEAR," her newest Paramount release, Dorothy Dalton, the Thomas H. Ince star, will soon be seen in "The Mating of Marcella," a domestic drama, by Joseph Franklin Poland, produced under the supervision of Mr. Ince. R. William Neill is responsible for the direction. John Stumar is photographer and a powerful cast supports Miss Dalton.

"The Claws of the Hun" will be the next Ince-Paramount feature starring Charles Ray. Victor L. Schertzinger did the directing of the picture, which is completed save for the insertion of the battle and military scenes, while Mr. Ince supervised it carefully. Ella Stuart Carson wrote the story and R. Cecil Smith did the scenario. Jane Novak will appear as leading woman.

. . .

LEWIS S. STONE, the star of "Inside the Lines," which World Pictures will release on its regular program in June, enjoys distinction as an actor. Mr. Stone is not only an actor, but a soldier; not only is he a soldier, but a cowpuncher. Still further, he is a moving picture performer, a calling which is a blend of all three of his other pursuits. When the United States entered the war Stone went to Plattsburg, and would have received a captain's commission had not the sudden death of Mrs. Stone recalled him. Since that time he has been acting for the films.

William P. S. Earle, former Vitagraph director, is now affiliated with World Pictures. He has been assigned to direct Barbara Castleton. Mr. Earle's first World production will be "The Blood of the Trevors," by Maravene Thompson.

Lawrence C. Windom, a well-known director, has signed a long-time contract with World Pictures, and has commenced the production of "The Power and the Glory," starring June Elvidge.

HUNDRED WAYS TO MAKE THE THEATER PAY

By Arthur Edwin Krows

Inexpensive But Effective Heralds

MANY an exhibitor who would carry on an extensive mailing campaign is deterred by either prohibitive expense or not enough time. For the man who cannot afford elaborate special printing, as well as for he who has little time, it may be suggested that specimen advertisement cuts are on sale in mat and electrotype form at nominal cost at most large film distributing offices.

These are designed primarily for newspaper use; but they also make good material for illustrated folders. The art work on them relates to the feature advertised and frequently is decidedly attractive. Besides, in a number of cases, the ads. are prepared by high-salaried publicity experts and really will sell tickets.

The man who has time to print special heralds with individual material throughout does not require long preparation. It is well to use as little type matter as possible, stating the message to be conveyed to the point and with plenty of surrounding white space. He should not have too many folds to the herald and must be sure that it opens so that it always will be right side up to the reader. Style of type should be kept uniform, and simple borders should be preferred to extravagant ornamentation. Also, if the herald is to be printed in more than one color he should be sure that the colors do not clash, and one should dominate the other.

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Little Problems of Seat Arms

IN most theatres the seat at the end of the aisle has its outside arm elaborately made; but the inside arm is the merest makeshift, cheaply constructed and shared by the occupant of the adjoining chair

In a well-made chair the wooden end-piece is repeated between every two seats in contradistinction to the usual cast-iron subterfuge. The arm itself is short, but still long enough to support the occupant's hand. The upper surface is sagged so the spectator may rest his elbows in comfort, distributing his weight along his arm, and slightly grooved so his elbows will not slip. All corners are rounded to prevent bruises if the occupant inadvertently strikes against them.

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Theater Chairs Built for Capacity

THERE is great variance in the width of theater seats. This is to make the rows come out evenly on the ends of the aisles as the aisles converge toward the screen or toward the stage as the case may be; but one is surprised to learn that the consequent difference in width between two seats in the same theater may be as much as five inches. Almost needless to state, this difference will be appreciated to the full by a stout person. In New York the law also demands a space of at least 32 inches from row to row.

This space from row to row is a highly important matter, particularly in motion picture theters, where performances are continuous and persons are coming and going constantly, often to the annoyance of neighbors who have to rise to let them pass. If this space is wide enough—and it should be wider than usual in continuous performance houses—the disturbance will be reduced to a minimum.

It is in meeting this problem of having as many seats as possible and yet having the space, that seats have been made to turn up and sometimes the chair arms with them. However, the complication of having automatic arms has led to the better expedient of making the arms short but keeping them fixed. With combination movements a woman's skirt, perhaps, may be caught in the mechanism and the resultant damage cause trouble for the house.

Little Business-Getters of Many Kinds That Some Exhibitors Know and Others Do Not

It may be only a memory tickler, but there is something on this page and on every page in the series of twelve weeks, that will help you to better patronage. Read them all. If you have nothing more to learn you've stopped growing. You need all the ideas you can get, and these are worth having.

Concerning Those "Artistic" Posters

THERE is a vast deal of talk going on in various places about the motion picture poster. Artists simply cannot understand why it is not made more "artistic."

In considering this, there are two things to be remembered. One is that motion picture posters rarely are posted; and the other is that it becomes a definite sales point for a theatre to have on the poster an accurate likeness of the star. The exhibitor will tell, readily enough, that it makes a material drawback in business to have "paper" in which the public cannot recognize at once the features of Clara Kimball Young, or whoever the favorite player may be.

Because of the fact that the smaller posters are not often posted, in the ordinary sense of the word, the arrangement of lettering is made to fit another scheme than that governing the theatrical variety; and to insure the likeness, the posters usually are just photographic enlargements of striking "stills."

Bearing these practical considerations in mind, it is not difficult to understand the poster situation in a new light. The motion pictures had to create their own form in this respect as in many others; and the poster is not to be condemned, therefore, on the ground of mere "difference." The posters might be more artistic, but only in conformity with the practical obligations we have named.

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Increased Comfort for the Patron's Back

IT happens that assorted sizes and shapes of persons occupy the same theater chair in course of time, and the chair may be built to fit them only in a general way. Here is where one finds the value of the upholstered chair with springs concealed in the back and seat. It naturally takes the form of the occupant whether he is tall or short, whether he sits erect or in a lounging position.

The rear of the seat should be made solid, although the fronting upholstery may be soft, for the person in back is apt to brace his knees against it to the complete annoyance of the occupant. And there should be no space at the joining of the back and the seat itself, because the same obnoxious person in back is apt to use it as a resting place for his feet. It is primarily to keep the feet of the man behind in their proper place, but also to protect hats that may be placed on the floor, that most seats nowadays carry a foot-rail near the bottom in back.

The seat back really should not support the head, too. Besides, seats that have high backs disarrange fashionable coiffures and hide pretty necks and shoulders that their owners are anxious to display. Managers frequently also try to keep the seat backs as small and as far apart as possible because they make that much less obstruction to the view of the performance from the rear.

Handling a Knocking Competitor

A SMALL town in central New York State supports two motion picture theaters. One is a ramshackle old barn of a place that was the first to be built, and, like all houses enjoying a monopoly, had run to seed long before the second man arrived with a splendid theater, fully equipped and operated on efficiency ideas. The second man went at things in such a businesslike way that soon he had the first man worried. He lost his head and tried to make his point by knocking his competitor on every occasion.

Then one day the worm turned.

The new man put down his pen after figuring his receipts for a particular good matinée, and called up the town photographer. "Jones," he said, "I want you to go over to Blank's theater and take a picture of it—the best you can get. Then come back here and take one of mine."

Jones took the pictures. Results couldn't have been better. In one picture was the new theater in all its glory; in the other the shack. The new man ran them side by side in the next number of his program. All he printed beneath them was the line, "The town's two theaters."

His receipts thereafter at every performance convinced him that he was right. The town could support but one theater, and that belonged to him.

• • •

Considering Self-raising Seats

IT is one advantage to have a seat out of everyone's way when not in use; but a disadvantage to persons who have to push the seat down when their arms are filled with programs and wraps. Manufacturers of self-raising seats claim a clear and unobstructed exit for audiences in times of emergency. Unfortunately, no obstruction does not imply no confusion. Builders of theaters actually endeavor to retard the exit of a panic-stricken audience.

However, the temptation to a belated spectator to drop into an end seat just because it is down instead of helping the management by moving to a vacant one toward center, is one splendid argument in favor of having the self-raising seat in the continuous performance house.

• • •

When They Forbid Overhanging Signs

THERE are many cities in the United States where authorities will not permit signs of any kind to project over the sidewalk, or what is familiarly known as the "stoop line." At least one exhibitor I know was hard hit by such an ordinance. He had just put out an expensive illuminated sign bearing the name of his theater and that of his feature attraction. They would not permit him to use a banner and the front of his house was flush with the line. What could he do?

About the only way out for him seemed to be in the use of light, flooding the sidewalk and street with it. He might have used a floodlight, its beams cast from the roof. Or spotlight from some loft or store opposite might have been thrown upon the front of the theater with good effect.

If the space above the lobby might have been modified in any way, the front could have been slightly reconstructed in concave form, the sign to be fitted in without protruding, and turned at an angle that it might be seen at greatest possible distance. If possible and practical, the sign might have been placed upon the roof. And if funds had been available, arrangements might have been made to place illuminated fingerposts on the nearest corner buildings, guiding people to the house. Artificial obstacles like city ordinances frequently have compelled managers to be more efficient in their advertising than they would have been without them.

THE EXHIBITOR AND HIS ACTIVITIES

BECAUSE OF THE FAILURE of the Legislature to act on the Motion Picture Option bill at its session recently closed, a fight is to be made on Governor Whitman and those who were instrumental in its failure. The Allied Motion Picture Committee, which fostered the bill, has made a report declaring that plans have been made for the formation of a permanent body representative of all branches of the industry, which will work unceasingly for the passage of the measure, beginning at the coming primaries and election. The organization will be statewide in its scope and doubtless its influence will be far-reaching.

. . .

"MY OWN UNITED STATES," with Arnold Daly as star, which was produced by the Frohman Amusement Corporation, opened five new theaters recently. They were the Casino Theater, Washington; Brevoort, Brooklyn; Alhambra, Toledo; Park, Indianapolis, and Playhouse, Chicago, the latter two being legitimate houses recently turned into motion picture theaters.

. . .

THE MANAGEMENT of the Broadway Theater announces that the policy of the house is to be changed Monday, May 6. From that date the first performance will start at noon and there will be a continuous show until closing time in the evening. The prices are to be twenty-five and fifty cents.

. . .

J. P. HARDING, a well-known Montreal real estate man, opened a new motion picture theater at Springfield Park, a suburb of Montreal, on April 27.

. . .

FRANK J. REMBUSCH, national secretary of the American Exhibitors' Association, and C. C. Pettijohn, general counsel for the Exhibitors' Booking Corporation, went to Detroit from their Indianapolis headquarters last Thursday to attend the meeting of the Michigan local of the A. E. A. The local subscribed $4,000 necessary to take over the State for the booking corporation, being the tenth unit of the corporation.

. . .

THE HODUPP-TOWNE PHOTO-PLAY COMPANY, a Missouri corporation, has qualified to do business in Indiana, $550,000 of its capital stock being represented in Indiana. V. H. Hodupp, of Indianapolis, is named as agent of the company which is incorporated to handle supplies and equipment used in motion picture shows.

. . .

R. ROBERTS, manager of the St. Denis, Montreal's million dollar motion picture house, now being operated by Regal Films, Limited, is vacating that office. H. Joduin, former manager of the Holman Theater, will probably be his successor.

MAYOR DAHLMAN, of Omaha, Neb., was present at the opening of the United Picture Theaters of America., Inc., in that town last week. The mayor made a strong speech against closing motion picture theaters on Sunday. The question is an issue in the municipal election, to be held May 7, and Mayor Dahlman is being supported by the exhibitors.

. . .

PHIL BROWN, manager of the Park Theater, Indianapolis, after showing popular priced plays, has started motion picture plays and will continue indefinitely. The opener was "My Own United States." Mr. Brown will show the best obtainable. This is the second time pictures have been tried at this house.

. . .

THE WALNUT THEATER in Cincinnati was designated as an official recruiting station by the Marine Corps and it is expected "The Unbeliever" will prove a big help in the drive for 2,600 men in the central district before May 30.

. . .

MAX SPIEGEL ENTERPRISES has been dissolved. Max Spiegel will continue the business alone, having acquired all the firm's interests. Edward Spiegel will principally devote his time to other matters, but retains his interest in the Strand Theater, New York, and the Newark Theater.

Max Spiegel is secretary of the Mitchel H. Mark Realty Corporation and president of the company which operates the Newark Theater.

. . .

AT OMAHA, NEB., the new Rialto Theater will have a seven-piece orchestra. It will open about June 1 under the management of H. M. Thomas, now of the Strand in that city.

. . .

OLGA PETROVA will stop producing for a while and tour the National Exhibitors' Circuit through which her productions are released, making war talks and advocating the sale of war stamps. She suggests that instead of managers raising their prices where she appears they sell a war stamp with each orchestra chair and each pair of balcony seats.

. . .

THE "Minneapolis Composers' Song Festival" will be presented as the musical feature at the New Calhoun Theater in Minneapolis May 1 to 4. Songs by natives of the city will be sung by natives.

. . .

A FORCEFUL COMMENTARY upon the increased safety from fire of modern equipment of motion picture theaters is contained in the March, 1918, report of fires recorded in the office of G. Chal Port, Pennsylvania State Fire Marshal. There were 851 destructive fires in the State, outside the cities of Philadelphia and Pittsburgh, and in not one of these cases was the origin traced to a motion picture booth.

THE STRAND THEATER included in its program last week an interesting one-reel film called "The Fiji Film," an ex-cannibal carnival. It is the latest release of the Outing Chester series which the Strand has booked.

. . .

THE QUEEN is the newest theater in Norton, Va., with a capacity of about 400, managed by Dunn & Fuller.

. . .

WASHINGTON saw the passing of the five-cent theater when the Maryland and the Virginia raised the price of admission to ten cents. The managers, who feared this change would reduce their patronage, say that increased box office receipts have been the result.

. . .

THROUGH the generous contribution of films by Sidney B. Lust, of the Super-Films Exchange, Washington, motion picture exhibitions were made possible at Camp Wadsworth, S. C., as well as film service to the Knights of Columbus Hall, Camp Meade, Md. Mr. Lust has arranged that these shall be continued through either his Washington office or Atlanta exchange.

. . .

THE FRONTIER THEATER, at Frontier and Rhode Island streets, Buffalo, is under new management. Max Lewis, a theatrical man of wide experience, will direct the house in the future. A large organ has been installed and the best photoplays will be booked.

. . .

CHICAGO has a censor! The second deputy superintendent of police and censor of motion picture plays presented in that city, and who bears the imposing cognomen Metellus Lucullus Cicero Funkhouser, also the title of Major, has tampered with the great Griffith picture, "Hearts of the World." He cut out a number of scenes which displeased him, thereby arousing the patriotic ire of exhibitors and audiences. He is also putting the ban on some of Chicago's art objects. Major Funkhouser's action instigated a telegram from Morris Gest to President Wilson, sent on Monday, which said in part:

> Hon. Woodrow Wilson, President of the United States, the White House, Washington, D. C.:
>
> Sir—I respectfully call your attention to the following facts:
>
> We are presenting in Chicago and in other cities D. W. Griffith's latest photo drama, "Hearts of the World."
>
> The city censor of Chicago, Funkhouser, apparently of German sympathies, has ordered the elimination of two important scenes which show German brutality in the occupied territory of France. These scenes, together with the entire picture, constitute tremendous propaganda of a patriotic nature, arousing audiences in New York and other cities to great pitch because of the absolute truth of the indictment against Germany. The censor of Chicago has eliminated these scenes apparently because of his German sympathies. May we respectfully appeal to you to have the United States District Attorney in Chicago investigate this matter.

MOTION PICTURE MEN from seven Northwestern States will gather in Minneapolis May 7 and 8 for the annual convention of the Motion Picture Exhibitors' Corporation of the Northwest. Adjustment of prices with the war tax and the possibility of the sliding scale based on the quality of the picture shown will be among the subjects up for discussion. An attendance of between 200 and 300 is expected.

. . .

THE LUNA THEATER, of Lafayette, Indiana, has opened its doors to the public after undergoing a complete process of transformation which has extended since November last. The newly renovated house is tastefully decorated in ivory, orange and blue, with an ornamental design of the Italian Renaissance. The building has been rendered fireproof and a new ventilating system installed. High-class screen entertainment is the program and music is provided by a mammoth organ. The seating capacity is 1,100.

. . .

CRAVER & PRYOR, Richmond, Va., are building a beautiful theater with the most up-to-date conveniences for patrons. It will have a capacity of 2,500, and will be opened this summer.

. . .

THE PUBLICITY CAMPAIGN in connection with "The Eagle's Eye," the twenty-episode serial story of the Imperial German Government's spies and plots in America, by William J. Flynn, the recently retired Chief of the United States Secret Service, which began last week, has already proved itself one of the largest that has ever occurred in connection with a picture of any nature. Forty-seven newspapers in the same number of territories carried a full page of text and pictures in printing a novelization of the first episode. In almost every instance it was handled as straight news matter. The Philadelphia *Public Ledger*, which printed the first episode on April 20, featured it as the main news story of the day.

. . .

"TRIANGLE PICTURES are shown here in what I think is the highest theater in the world," says D. T. Powell, manager of the Tomboy Theater, at Smuggler, Colorado. "The floor of our theater is something over 12,000 feet above sea level."

Powell is showing pictures only two nights a week and is using Triangle both nights.

. . .

A SCREEN CLUB will be opened shortly in Montreal at 319 University Street, by John Smythe of the Regal Film Company. The club will be for the benefit of all moving picture men, whether managers of theaters or exchanges, salesmen, or otherwise connected with the trade. It also will be the resort of visitors from out of town.

TELLS ABOUT THE PEOPLE OF THE SCREEN

MARGUERITE CLARK
Popular Paramount Star

HAVING returned from Savannah, Ga., where certain scenes in "The Glorious Adventure" were filmed, Mae Marsh is spending her spare time in selecting boxes for the pickanninies who live on the old Hermitage Estate outside of Savannah. Tops, marbles, harmonicas, candy and shoes are some of the things the negro children asked for, so Miss Marsh is busily engaged in shopping. For Mammy Lou, who is 114 years old, Miss Marsh is sending much desired snuff, along with comfortable clothing and slippers.

• • •

WALLACE MAC DONALD won in the *Motion Picture Classics* magazine contest to determine the screen actor possessing the most charm. He drew 103,800 votes for this honor, being rated the fourth handsomest with a vote of 100,280. Mr. Mac Donald is now working in the Triangle production, "Mlle. Paulette," playing opposite Claire Anderson.

• • •

LOUISE GLAUM is recovering from an attack of temporary blindness, caused by severe strain on her eyes from her work under the glare of studio lights. She has been working under great pressure in order to complete her second Paralta play, "Shackles," and even now is at work on scenes which can be taken in natural light.

• • •

IT IS WITH a good deal of interest that film fans far and wide are awaiting the return of Blanche Sweet to the screen after a year's absence. "The Hushed Hour," produced by Harry Garson, will mark her reappearance. Wilfred Lucas and Gloria Hope play important parts in support of Miss Sweet.

• • •

MME. NAZIMOVA, in "Toys of Fate," is seen wearing a lace gown of great beauty. This gown was made entirely by hand by an order of Italian nuns, and it took over a year to complete it.

MURIEL OSTRICHE, who plays a Chinese girl in a new World picture, is using powerful astringents on her face to draw the skin into positions which will make her look the part she is called upon to play. It will take four weeks to film the picture, so Miss Ostriche is sacrificing four weeks of comfort for her art.

• • •

"LADIES AND GENTLEMEN, if it means anything at all to you, I will give any one who subscribes for a Liberty Loan Bond, of any amount, a kiss!"

This statement was made by Mabel Normand at the Harlem Grand Theater to a capacity audience. The result was $12,500 subscribed by the thrilled audience, with the exception of the star's initial $5,000 purchase of bonds.

• • •

"TEMPERED STEEL," prepared for Olga Petrova by George Middleton from his original story, "The Great Star," presents Mme. Petrova in the part of a high-spirited Southern girl who becomes a part of New York's busy theatrical life.

A new device has been planned for exhibitors who show this Petrova picture. A novelty photograph of the star has been designed on glass and may be used for display.

• • •

ENID BENNETT has decided not to tame lions for life and has started work on "The Desert Mating," in which she plays a petted and pampered girl who marries a Western cattle ranch owner. It was in "The Biggest Show on Earth" that Miss Bennett trained the lions so successfully.

• • •

VIRGINIA PEARSON has donated a valuable sapphire and diamond brooch pin to the Stage Woman's War Relief Fund, to be raffled or sold for the benefit of our boys "over there."

IN "THE DEMON" Edith Storey has a rare opportunity to exhibit her versatility in screen impersonations, for "The Demon," picturized from the novel by C. N. and A. M. Williamson, marks her departure from dramas of Western life into the field of romantic comedy and light satire. Apart from her work in this new film production, Miss Storey has been busily engaged in selling smileage books. In three days she sold nearly 200 copies, and is now planning other patriotic work.

• • •

IN "THE REASON WHY" Lucile, the creator of fashionable gowns, designed nineteen dresses for Clara Kimball Young, who plays the leading role in this romantic story by Elinor Glyn. Lucile gave her personal attention to the making of these gowns, showing more than ordinary interest, because Elinor Glyn, in real life, is her sister.

• • •

ARTHUR DONALDSON, in "Find the Woman," adapted from O. Henry's "Cherchez la Femme," wears a waistcoat of rare beauty and texture, woven in gold and silver thread, that is over one hundred years old. Victor Stewart loaned the waistcoat for the production. It originally belonged to his grandfather, Sir Edward Allbeury, K. G.

• • •

FANNIE WARD, the popular Pathe star in the forthcoming adaptation of the A. H. Woods stage success, "The Yellow Ticket," has undertaken still another war duty. In addition to her various activities she is raising a fund for the Motion Picture Hospital for Convalescent Soldiers.

• • •

MARIE WALCAMP, the winsome star of the new serial, "The Lion's Claw," has agreed to maintain the family of a soldier during the period of his service.

WILLIAM S. HART REVIEWS TROOPS
Picture Star and Col. Leonard M. Farrel Watch the "Bill Hart Two-Gun Men" Parade at Camp Kearney, Cal.

ENID MARKEY
In "Tarzan of the Apes"

MARIE PAGANO, who can always be relied upon to do the most daring stunts before the camera, is a member of the cast of "The Judge," in which June Elvidge and John Bowers are featured. Her role in this picture requires an actress who is capable of doing some remarkable athletic feats. Naturally, Miss Pagano will suit this part admirably.

• • •

WHEN "THE JUDGE" is released by World Pictures it will mark the reappearance of Marguerite Gale on the screen, and incidentally recall some unique screen history to picturegoers. Miss Gale was featured in the first all-star picture made, in which the cast comprised famous stage celebrities, "How Mollie Made Good." Miss Gale supports June Elvidge and John Bowers in "The Judge," which was directed by Travers Vale.

• • •

ALICE JOYCE IS PREPARING for a visit to New Orleans, where she will begin work on "Find the Woman," the famous "Cherchez la Femme" of O. Henry. As the story is laid in the old Creole City, Miss Joyce and her company are going there to inject all the local color and romance which O. Henry found in New Orleans and which give his story such a charming background.

• • •

EARLE WILLIAMS has been nominated a "Big Brother" of the 159th Infantry, stationed at Camp Kearny, and drove his Cadillac car, piled high with smokes of every description to the camp to provide and enjoy a "company" smoker, and to meet as their new Big Brother the men of the 159th.

• • •

MARY WARREN, not content with owning a large collection of birds of great beauty, has adopted a collie. He is a bottle-fed puppy of five weeks, and is rapidly growing so big and intelligent that Miss Warren plans to make a movie actor of him.

PROJECTION OPERATION & EQUIPMENT

PICTURE ACCOMPANIMENT

Value of Organ to Picture House—Requirements of Instrument and Player

BY MONTIVILLE MORRIS HANSFORD

OF ALL THE various instruments used in the presentation of motion pictures, there is no more ideal one than the organ. In most houses a large orchestra is out of the question, and the choice of music falls back on a lone piano player, a mechanical player of some sort, or a small badly balanced orchestra. The question, of course, is one purely of local solution, and the expression of ideals in picture playing is subject to many conditions that crop up in the different towns of the country. What is excellent in one place is quite impossible in another. The greatest thing in favor of the organ is the fact that it is absolutely under the hand of one performer and the slight changes demanded by the picture can be made instantly. I say slight changes advisedly, for it is very easy for an orchestra to change from a waltz to a march, but what I mean is those subtle moderations of tone, both in degree and quality, that make the picture live and stand out. In this the organ stands supreme at the present time as an interpreter of film action. As the orchestra approximates the handling of an organ, so does it improve in its function as an accompaniment. But its unwieldiness stands in its way, except in the most extreme cases where much money and the utmost care have to be expended in order to get the best results.

THE ORGAN AS AN ASSET

A good organ, well looked after by a competent organist, is one of the greatest assets of the motion picture theater. It is always ready to do its work, with the simple addition of a player and a little electricity. It is a whole orchestra in itself, and in some cases has tone almost equal to a fine body of orchestra players, although I have never held to the idea that it was an imitation of the orchestra. I look upon the organ as an instrument in itself, somewhat alone in its glory; and scarcely dependent upon any comparison to other sources of melody. It can stand on its own reputation, without being saddled with all this imitation business.

There is a friendly familiarity about the tone of an organ which has been carried over from the church. Impressions have been registered there that mean much more to the average listener than when he listens to an orchestra. The big orchestra is more of a stranger, the organ is an old friend. So it seems that the great majority of picture patrons like the organ as a means of interpreting the screen action. Not only do the patrons favor organs, probably on account of their seeming so worth while, but managers going into the business are much in favor of them. I give an illustration from a paper read before the last convention of the National Association of Organists, an organization that is paying much attention to the question of the organ in the theater. The writer of the paper goes on to say:

WRITER QUOTED

> What was it that prompted theater owners and managers to adopt the organ above all other instruments, this dignified instrument which for centuries had been associated almost exclusively with the church, the one institution farthest removed from the theater and almost diametrically opposed to it? I recently asked the owner of the above mentioned Leader Theater (a lady, by the way) what influenced her to adopt the organ in her theater, and was told that on account of the variety of tone color, also the volume of tone, she considered the organ a better accompaniment to the picture than the piano.
>
> She had also heard the performance of "The Storm" on the Wurlitzer-Hope-Jones organ at the Baptist Temple and this influenced her. So you see, we are indebted to Mr. Hope-Jones in a great measure for this, as well as for many other new things in the organ world; for, no doubt, many other theater owners either had read or heard of the Ocean Grove storm. Another proprietor, when asked the same question, replied in a matter-of-fact way: "Why, because the organ is better than the piano, that's all." "You mean," said I, "that it is a better medium for interpreting the films?" "Yes," said he; "it's like the one's worth a million dollars and the other's worth a nickel."
>
> The opinion is held by many that the organ is even better than the orchestra for interpreting the various scenes of a photoplay on account of the ability of a good organist to switch rapidly from one mood to another. Perhaps this may be true, but, like everything else, too much of one thing becomes monotonous; therefore the orchestra has its place in large theaters, and in theaters not employing an orchestra the piano should be used occasionally for the sake of variety."

CARE OF THE ORGAN

One of the main troubles with the large organ in the motion picture house is the fact that the manager thinks the organ ought to take care of itself, and as soon as it is placed and he hears its work the first week he promptly goes about his business and forgets all about the poor instrument. I brought up this question of care in the MIRROR several weeks ago, and have talked with several organ builders about it. It is getting to be a serious question. There is no doubt that an organ out of tune is a weird proposition. It should be kept in tune. And another important thing, the organist ought to be an organist, not a mediocre pianist. It will pay in the end to get a good player and pay him a fair salary; otherwise he will have a tendency to gravitate where salaries are better, if he can find such a place. I had a letter last week from one of the largest organ builders in the country on this same subject: that of salaries for legitimate organists. The writer said, "None of the theaters is willing to pay a fair price, and as soon as they get a player for a few weeks they try to cut down on the dollars, consequently they keep shifting about and you can't keep track of them." Too true, unfortunately. It is equally true that an organ and a good organist constitute a gold mine for the theater manager; they should be treated accordingly.

The selection of an instrument depends entirely on the pocketbook and in a great measure on the locality, and particularly the sort of people that make up the audience.

MAKE PROGRESS SLOWLY

I do not believe that one can shove high art down the throats of certain audiences before they are ready for it. Therefore it is not necessary to spend a huge sum on an instrument that would be lost, in so far as appreciation of it was concerned. Much better to go slow at first and develop; try out a small instrument; see what happens. The small organ can be added to without trouble and at any time. Organs cost money. Get a good one, even though it is small. It will pay for itself by lasting as long as you stay in business.

FOR BETTER CO-OPERATION

Exhibitor Should Add Timeliness, Tying Up with Producers' Advertising Campaigns

BY EDWARD HARDIN

MILLIONS OF DOLLARS have been spent in the general field of business by the manufacturers of products to move their goods from the retailers' shelves. Endless co-operative schemes have resulted in the dealer reducing his cost of doing business and making customers that come back.

Whether it is the great and rapid growth of the motion picture industry or a lack of understanding between the producer and exhibitor, it is true that he is failing to take advantage of the publicity work being done today by the large companies.

I say this after traveling all over the country, after making full investigation, and do not base my observations upon theory, but upon actual conditions as I found them in the field.

First of all let us take it for granted the successful business man knows that advertising pays. No greater argument that it does can be cited than the work in this field of the trade journals, which are doing yeoman's work to give us all a better conception of the business we are in.

Remember that a certain portion of the population in your city will come to your house anyway because of your ingenuity and your bookings. But then there are many others who are not influenced by your creative ability, and the producer has anticipated these.

The census figures show that more than one-fourth of the population of the United States are children of from five to eighteen years of age, and the ideas and opinions of the young folks, in any family, govern not only their own habits, but to quite an extent those of the entire household.

Do children have the time or inclination or desire to read newspapers or magazines? When you were a boy, how did you know the circus was coming to town? And in just the same way, when the children go to and from their homes, a big twenty-four-sheet poster blazoned in the vicinity of their home is bound to impress its story on their minds.

The influence of a twenty-four-sheet poster in the sections where foreigners reside will reach effectively that population. It has the same persistent and even greater influence on women in all walks of life, for illustrations and pictures reach their minds quickly, and *color* attracts them.

A twenty-four-sheet poster combines all these elements and reaches the women, and to influence them means a further influencing of the minds of the entire household.

The big producers are today utilizing this means of publicity to influence your market—to secure greater patronage for *your* theater. Find out from them what advertising they intend to do in your section—what pictures will be featured and prepare to cash in on it. How? Write your producer, and *remember* that co-operative action is the successful keynote of any progressive business and is a connecting link always working between the producer, the exhibitor and their patrons.

ALL PICTURE SUPPLY DEALERS
and their addresses
are listed regularly in
MOTION PICTURE TRADE DIRECTORY

THE PICTURE AND IDEAS FOR PLAYING IT

The Picture Facts given under this head represent the judgment of our special staff

Harry A. Gibbs — Fritz Tidden
David A. Balch — Helen D. Reid

supplemented by that of
The National Board of Review
Any picture rejected by that board is not listed

"Let's Get a Divorce"

THE PICTURE

Five-Part Comedy from Sardou's "Divorcons." Adapted by John Emerson and Anita Loos. Released by Paramount. Features Billie Burke. Supported by John Miltern, Pinna Nesbit, R. La Roque, Armand Kalisz, Helen Tracey, Wilmuth Merkyl, and Cesare Gravina. Directed by Charles Giblyn.

Values

Entertainment	Good
Story	Good
Acting	Excellent
Photography	Very Good
Technical Handling	Good
Settings	Very Good
Moral Effect	Wholesome

Points of Interest

Billie Burke, a charmingly irresponsible heroine of a romantic disposition. The picturization of Sardou's delightful "Divorcons." Witty subtitles and an excellently selected cast. Expert direction.

Story and Production

Very naive, very romantic, and very charming is Cyprenne Marcey, the irresponsible heroine of "Let's Get a Divorce." The role of the imaginative little flirt offers Billie Burke, perhaps, the best opportunities of her screen career, and she acts with rare charm and spontaneity. Her gowns are particularly attractive, and should prove a point of interest with feminine picture-goers.

Anita Loos and John Emerson in adapting Sardou's well-known play, "Divorcons"—in which Grace George successfully appeared—have done excellent work. They have retained the whimsical characteristics of the heroine, and in most respects have faithfully followed the details of the story. Charles Giblyn has directed the picture beautifully, and the players in each case have given splendid performances. As a whole, "Let's Get a Divorce" is one of the most delightful photoplays recently produced.

Cyprienne, intensely romantic, falls in love with her school chum's brother, and promptly marries him. But she finds marriage—to the same man—irksome after a short time, and seeks further adventures with her husband's young cousin. She wants a divorce so that she may marry this cousin. When her husband obeys her wishes and welcomes his wife's future husband Cyprienne becomes panicstricken, and decides her present husband is best after all, and settles down to marital happiness.

ADVERTISING IDEAS

The two points to be featured in the advertising are, first that "Let's Get a Divorce" is a film version of Victorien Sardou's successful stage play, "Divorcons"; second, that Billie Burke has the best role of her screen career as the heroine. Present portraits of Miss Burke in scenes from the picture in the lobby. A picture in which Miss Burke is seen peeking over a convent wall with the following sentence beneath might prove effective advertising. "She left this convent to find romance—and then wanted a divorce. See how she found happiness in 'Let's Get a Divorce.'"

In newspaper advertising lay stress on the fact that the picture is adapted from Sardou's play in which Grace George appeared. Print a brief synopsis of the story and a biography of Miss Burke. Also seek the co-operation of neighborhood book stores by having copies of Sardou's play displayed. Underneath the books place a card advertising the fact that "Billie Burke will be seen in 'Let's Get a Divorce,' a screen version of Sardou's 'Divorcons' at the ———— Theater.

Catch Phrases

"Divorces Don't Always Bring Happiness." "First She Wanted a Divorce—and Then She Found She Had Changed Her Mind." "Romance Lay in a Divorce Decree." "Romance of Convent Life Shown in 'Let's Get a Divorce.'"

* * *

"Nine-Tenths of the Law"

THE PICTURE

Six-part Drama by Reaves Eason. Released by Atlantic Distributing Corp. Features Mitchell Lewis. Supported by Jimsey Maye, Reaves Eason, Julius Frankenburg, Molly Shafer and Breezy Reeves.

Values

Entertainment	Very Good
Story	Very Good
Acting	Good
Photography	Good
Technical Handling	Very Good
Settings	Very Good
Moral Effect	Wholesome

Points of Interest

The performance of Breezy Reeves, a very remarkable youngster. Mitchell Lewis in a role that fits him perfectly. Good acting everywhere in the cast. An interesting story.

The Story and Production

Mitchell Lewis, well remembered for his performance in "The Bar Sinister," "The Barrier" and "The Sign Invisible," is provided with a role in "Nine-Tenths of the Law" of the sort he does best and which gives him the many opportunities for comprehensive acting he always grasps to such pleasing and sympathetic results.

Principal in his support is a young child, Breezy Reeves, who cannot be more than four years ago, who displays a remarkable talent and is as unself-conscious a tot as is acting on the screen today. He contributes a great deal of appeal to the picture. Jimsey Maye, Reaves Eason, who wrote and directed the play; Julius Frankenburg and Molly Shafer do good work. Mr. Eason has staged the picture to its best advantage.

The locale of the story is set in the Canadian woods. Mingled with the clear human interest appeal are moments of tense excitement that bring the necessary vigor to the tale of the trapper and his wife whose little boy has died and left an aching void in their hearts. The void is filled later by the coming of a little chap who had been kidnapped by some exceptionally rough neighbors and who wandered away from them.

The couple have to fight these men to retain the boy, who has come to mean so much to them, but when they find that he has been stolen from his home they quickly attempt to return him, even though it breaks their hearts to do so. There is a unique twist at the end, when the two lonely people are allowed to keep the child forever.

ADVERTISING IDEAS

Mitchell Lewis should be the feature of all the advertising. His name, because of past triumphs, has a substantial box-office value. His photographs should be displayed in the lobby, both in and out of character. The lobby could also be decorated with skins, traps, axes, guns or other implements used by trappers. The theme of the picture might be visualized by having your artist draw a cartoon of a little boy holding a man and woman on the edge of a precipice, with the chasm below lettered "Utter Despair."

Catch Phrases

"Possession is Nine-Tenths of the Law." "Can You Keep a Thing When You Have Nine-Tenths of It in Your Possession?" "A Little Child First Almost Causes Them to Be Killed and Then Saves Their Lives." "Nine-Tenths of This Little Child Belongs to His Foster Parents. Can They Keep Him Forever?"

MUSICAL PRESENTATION

Open with cheerful gavotte style.

Title: The man and a woman, soft love song style.

T. Where dwell the devil's men, hurry.
T. As day fades into night, soft melody.
T. Ma babe is purdy sick, a tragic theme.
T. I know yer kid is sick, agitato.
T. God beckons his children, tragic theme.
T. Adair leaves for city, an intermezzo.
T. They who drank whiskey, dramatic tension.
T. Ze mothaire love, tragic theme.
T. Alone in the twilight, misterioso.
T. At break of day, a caprice.
Woman near fireplace, tragic theme.
T. Jules can't keep him, a soft waltz.
Old fellow robbing child, agitato.
T. There is a little bit, misterioso.
The fight, agitato to action.
T. The first dim light, heavy dramatic theme.
T. To him it meant, tragic theme.
T. In Vancouver, a serenade, soft.
T. When the weird shadows, tragic theme.
Jules running to save Jane, dramatic tension.
Jules brings Jane back, lively to end.

* * *

"The Two-Soul Woman"

THE PICTURE

Five-Part Drama Adapted from the Novel by Gelett Burgess. Produced by Bluebird. Features Priscilla Dean. Supported by Ashton Dearholt, Joseph Girard, and Evelyn Selbie. Directed by Elmer Clifton.

Values

Entertainment	Good
Story	Very Good
Acting	Good
Photography	Good
Technical Handling	Very Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

An unusual story. The notably efficient direction. The trick photography, when it shows by the clever manipulation of two faces the transition of the woman's soul. The good performance by Priscilla Dean.

The Story and Production

Gelett Burgess's unusual story of the young woman who is more or less of a female Dr. Jekyll-Mr. Hyde, which appeared in a well-known magazine serially under the title of "The White Cat," has been adapted for the screen to provide Priscilla Dean with her initial starring vehicle. Miss Dean's work has always been liked when in subordinate roles, and in "The Two-Soul Woman" she displays that she is worthy of the advancement to star in her own right. She has a difficult dual role to play, and she does it well. She is surrounded by a good cast, and her director has performed his work to fine advantage. The result is a picture that holds the interest throughout.

The story concerns a young woman who is loveliness itself when she is in her right mind, but she has come under the power of a doctor hypnotist, and when he exerts his influence over her her character changes to that of a frenzied beast. This doctor hypnotizes her by absent treatment, which taxes the credulity of the onlooker, but is excusable on the grounds of fiction. When she is in either character of her dual personality she does not know about the other. Her natural self is in love with Castle, and when in terror she is in love with the doctor, who "borrows" money from her. Finally Castle kills the doctor in self-defense, and the girl, now loosed from the hypnotist's control, experiences a permanent change to her normal life and marries Castle.

ADVERTISING IDEAS

When a picture you present has an angle upon which you can start a controversy, always start one. "The Two-Soul Woman" offers a question for discussion. Write to local doctors, and get their opinions regarding the hypnotizing of subjects from long distances. Probably the newspapers would be glad to print them. In all matter the letters and copy for the newspapers state that a girl is hypnotized by a doctor miles away in the picture. A pulling lobby might be arranged through the engagement of a man and woman, the man dressed to represent Svengali, the hypnotist, and the victim. At about half an hour before the opening of each show have the pair appear in the lobby, and have the man, apparently, hypnotize the woman.

Catch Phrases

"A Female Dr. Jekyll-Mr. Hyde." "Can a Subject Be Hypnotized By a Person Far Away?" "This Woman Had Two Souls—Good and Bad." "Have You Ever Seen a Two-Soul Woman?" "What Made This Girl Alternate Between Sweetness and Madness?"

MUSICAL PRESENTATION

Open with rapid selection.

Chester awakens, a slower softer strain.
Doctor leaves, change to another same.
Joy gives rose to Chester, soft air, love.
Edna enters, serenade.

Title: Joy makes a discovery, sombre slow.

T.: The evil that creates, agitato.
Chester opens door, slow soft.
T.: What do you think of Miss Joy? a waltz.
T.: But in the dark, rapid movement.
T.: This is the remedy, slow soft.
T.: A hasty wedding, wedding march.
Doctor concentrating on Edna, dramatic.
T.: And in sleep, a hurry.
Doctor falls, soft love theme.

You see no crying babies when "Smiling Bill" Parsons is around. The scene is from "Bill's Baby" (National-Goldwyn)

Priscilla Dean in "The Two-Soul Woman" (Universal) proves she is a two gun woman as well

Jane and Katherine Lee are truly "baby grands" in the Fox picture, "American Buds"

Arms and the woman is an increasingly frequent screen situation. Edith Storey in "Treasure of the Sea" (Metro)

Picturesquely romantic is "The Little Runaway" (Vitagraph), in which Gladys Leslie wins Edward Earle for a husband and a bulldog for a friend

Kitty Gordon is an interesting referee when man meets man in the Canadian wilds. "The Purple Lily" (World)

An attractive task—winning sincere devotion from Mary Miles Minter. "Social Briars"

Mary Pickford in "M'liss" (Artcraft) bids the man good-bye before beginning the long journey through the woods

Hessie Barriscale in "Blindfolded" (Paralta) finds a refuge familiar to all heroines

Sir Johnstone Forbes-Robertson as The Stranger in "The Passing of the Third Floor Back" brings wholesomeness and cheer to the boarding-house where only selfishness and meanness prevailed before. It was directed by Herbert Brenon and is released by the First National Exhibitors' Circuit

"Blindfolded"

THE PICTURE

Five-Part Drama by E. Richard Schayer. Produced by Paralta. Features Bessie Barriscale. Supported by Joseph J. Dowling, Patrick Calhoun, Davis Kirby, Jay Morley, Edward Coxen, Helen Dunbar and H. M. O'Connor. Directed by Raymond West.

Values

Entertainment	Good
Story	Fair
Acting	Excellent
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The performances of Joseph J. Dowling, Patrick Calhoun, David Kirby and Jay Morley as the four crooks. The lighting effects, included in which there are a number of effective dark scenes. The acting of Bessie Barriscale.

The Story and Production

Bessie Barriscale has attained another success in her career through her pleasing performance of the leading role in "Blindfolded," her third Paralta play. Her part is not in the least unusual, but by comprehensive work she makes it something really substantial. Miss Barriscale portrays Peggy Muldoon, a girl crook, who later undergoes a complete transformation of character, but whose cleverness in the past at opening safes a la Jimmy Valentime is not forgotten for a moment either by herself or her former accomplices, who attempt to get her back into the life of the underworld after she has retormed.

The star is supported by a strong company, especially the four actors who portray the crooks. Raymond West, who has directed other Barriscale pictures, does his work well, and the lighting effects are excellent. The first reels of the picture move rather slowly, but toward the end the drama becomes more vigorous.

ADVERTISING IDEAS

The lobby display on this picture should clearly convey that it is a crook play. Have your artist draw a large cartoon of a blindfolded young girl opening a safe by listening to the tumblers fall. If it is possible get a large fake safe, and hang a card upon it, saying: "No one knows the combination of this safe. But the girl in the picture can open it by an acute sense of hearing." Have your theater attaches wear masks. Go to your hardware store and get a selection of queer-looking tools, such as resemble burglars' implements; make them look old, and then fasten them on a framed easel.

Catch Phrases.

"Regrets Over the Past Will Chasten the Future," "The Best Reformer Is He Who Has Commenced Upon Himself." "Honesty Is in the Mind, Not In the Appearance."

MUSICAL PRESENTATION

Open with misterioso.

Title: The ear's greatest crime, soft love song.

T. Thomas .Drane, romance style.

Doctor leaves, soft misterioso.

T. Peggy's graduation exercises, waltz.

T. For a year the gang, dramatic tension.

T. Step, he's a rank amateur, love song.

T. An emissary from the mask, soft minor.

T. Midnight finds Peggy, agitato.

T. As a first offender, slow pathetic.

T. After her release, love song.

T. The all too brief, intermezzo.

T. Peggy remains true to her trust, a polka.

T. Two blissful years, dramatic tension.

T. The evening train brings, slow neutral.

Peggy descends stairs, agitato.

T. Now tell it, slow dramatic.

After shot, slow soft movement.

T. I've been trailing that bird, love song.

"The Reason Why"

THE PICTURE

Five-part Drama by Elinor Glyn. Released by Select Pictures. Features Clara Kimball Young, supported by Milton Sills, Florence Billings, Frank Losee, John Sunderland, Kate Lester and Eldean Stewart. Directed by Robert G. Vignola.

Values

Entertainment	Excellent
Story	Gripping
Acting	Very Good
Photography	Good
Technical Handling	Good
Settings	Artistic
Moral Effect	Wholesome

Points of Interest

The intelligent and highly artistic performance of Clara Kimball Young in an emotional role. The picturization of Elinor Glyn's romantic story. A beautifully produced and capitally acted photoplay.

Story and Production

In "The Reason Why" Clara Kimball Young finds a role particularly well adapted to her talents. She is wholly charming and acts with her accustomed skill in the part of Zara, the heroine of Elinor Glyn's romantic story. The picture itself meets all the requirements of good film entertainment. Its story is interesting and it has been splendidly adapted to the screen. Robert Vignola has directed it skillfully and it has been finely acted by a cast of noted players. The settings are very beautiful, and in general the greatest care has been used to present an artistic film production.

Zara, upon the death of her husband in Russia, takes her little son to London and installs him in a boarding house while she joins her uncle—who never knew of her marriage, in his mansion. The uncle arranges for her marriage with Lord Tancred and Zara is forced to obey. Misunderstandings arise between the young couple, but finally Zara confesses her life's history to her new husband and all ends well.

ADVERTISING IDEAS

It is most important to feature Elinor Glyn's name in connection with Clara Kimball Young's latest photoplay. "The Reason Why" has appeared in serial form in magazines and newspapers and has become well known as a romantic novel. Advertise it as a story dealing with life in the higher circles of English society and point out that Clara Kimball Young has a particularly pleasing role as the heroine of the story.

An important note lies in the fact that Lucille—sister of Elinor Glyn—designed Miss Young's gowns. This will prove of interest to women. For newspapers print a brief synopsis of the story and biographies of Miss Young and Elinor Glyn.

Catch Phrases

"See Clara Kimball Young and Learn the Reason Why She Married the Earl of Tancred." "The Heroine of 'The Reason Why' Did Not Love Her Husband When She Married Him." "See 'The Reason Why' She Posed as an Unmarried Woman."

* * *

"The Seal of Silence"

THE PICTURE

Five-Part Drama by William Addison Lathrop. Produced by Vitagraph. Features Earle Williams and Grace Darmond. Supported by Kathleen Kirkham, Martin Best, Kate Price, Colin Kenny and Pat Moore.

Values

Entertainment	Good
Story	Clever
Acting	Good
Photography	Good
Technical Handling	Fair
Settings	Good
Moral Effect	Wholesome

Points of Interest

The radiant beauty of Grace Darmond. A story that builds up the interest, with an appealing theme. The careful arrangement of the sets. The pleasing performance of Earle Williams.

The Story and Production

A substantial story interpreted through a smooth scenario has been handled well in all departments of its production to the end that "The Seal of Silence" is a thoroughly entertaining feature. Grace Darmond, probably one of the most beautiful young women acting before the camera, and Earle Williams, a justly popular star, play the leading roles, and, although their parts do not call for them to exert especial talent, they are responsible for a great deal of the worth of the picture. Kathleen Kirkham has the most difficult acting to do, and she does it unusually well.

Miss Kirkham plays the role of the wife of young Dr. Loring, with whom she is not living in perfect harmony, as she is given to gambling and gadding about, while he prefers a home life and wants to have a child. In his scientific work Dr. Loring has the assistance of Ruth Gordon, a young trained nurse. When a permanent breach separates Loring and his wife, who hides from her husband, the fact that she is going to have a child, the nurse goes away with her, promising to keep silent. The wife dies, and the nurse brings the boy to the doctor's home later. Loring, with jealous suspicion, thinks that Ruth went away to marry, and that the boy is hers, and he does not tell her of the great love he has come to feel for her until the seal of silence is broken, and Ruth tells him the truth.

ADVERTISING IDEAS

"The Seal of Silence" does not offer any opportunities for an unusual lobby display. The popularity of Earle Williams and the beauty of Grace Darmond are the greatest advertising assets of the picture, and the pictures of both should be displayed in large numbers in the lobby. A female ticket seller could be dressed as a trained nurse, and the doorman might wear a doctor's operating apron, both of which can be done inexpensively.

You might get your show card writer to letter a large canvas, making it look like a typewritten letter with matter, saying: "I, Ruth Gordon, do hereby solemnly promise never to tell why I went away and remained away for three months. (Signed) Ruth Gordon." Have a red legal-looking seal on the letter with "The Seal of Silence" on it.

Catch Phrases

"'The Seal of Silence' is Finally Broken." "Grace Darmond and Earle Williams Are Kept Apart by 'The Seal of Silence.'" "See Why All Gambling Houses Should Be Closed in 'The Seal of Silence.'" "Well-Known Artists Have Said That Grace Darmond is Among the Ten Most Beautiful Actresses in the World."

* * *

"The Biggest Show on Earth"

THE PICTURE

Five-part Drama by Florence Vincent. Produced by Ince and Released by Paramount. Features Enid Bennett. Supported by Earl Rodney, Ethel Lynn, Bliss Chevalier, Carl Stockdale and Melbourne MacDowell. Directed by Jerome Storm.

Values

Entertainment	Good
Story	Fine
Acting	Excellent
Photography	Good
Technical Handling	Good
Settings	Fitting
Moral Effect	Good

Points of Interest

Irrespective of the acting and ingratiating personality of Enid Bennett this picture is of such even high merit that it is impossible to determine one feature as better than another.

The Story and Production

There are so many fine points, individually effective and collectively making a production far above the average in "The Biggest Show on Earth," that space forbids a detailed account of their excellence. The story has vitality, progresses with dramatic technique, abounds in human interest and allows for the introduction of scenes that will interest everyone, by which is meant those of circus life.

The acting leaves nothing to be desired, especially in the case of Enid Bennett, the featured player, who displays her customary talent and charm; the direction is completely satisfying, all of the most minute details of which have received careful attention, and the photography is crystal clear, truly a collection of features that present a stone wall to adverse criticism.

The story concerns the life of a young girl who is a lion trainer in her father's circus until the time she is sent to a boarding school. Romance comes into her existence with the love of the brother of one of her fashionable friends she met there, but this is threatened when circumstances make her return to the circus for one day, which provokes to disgust the snobbish mother of the young man. It is later discovered that the boy's father is a silent partner in her father's circus, which lifts the barrier, and an engagement is the result.

ADVERTISING IDEAS

As "The Biggest Show on Earth" is principally a circus picture, this fact should be the theme of all advertising and displays. It would be effective if you could dress up your lobby to represent a circus tent, and perhaps have a barker on the outside. Sprinkle the floor of the lobby with sawdust. Costume the doorman and ticket seller to represent one of the many kinds of circus attaches. Paint a circus tent on a canvas stand, with a clown standing in the foreground with this card: "See 'The Biggest Show on Earth.'" Paint an iron barred lion's cage, with a woman threatening the animals with a whip.

Toy stores may co-operate in a window display showing a number of stuffed animals and clown dolls, with a card telling that the real things may be seen in "The Biggest Show on Earth." The title of the picture lends itself especially well to the promotion and should be displayed as large as possible everywhere.

Catch Phrases

"'The Biggest Show on Earth' Is Also the Greatest Show on Earth." "The Circus Is in Town." "Bring the Children and Let Them See 'The Biggest Show on Earth.'" "Love Comes Into the Life of a Little Circus Girl."

MUSICAL PRESENTATION

Open with a fast march.

Title: Her father, Nat Kemp, rollicking tune or jig.

T. Ladies and gentlemen, the next, another March.

T. I haven't forgotten that today, slow waltz.

T. The painful task of saying goodbye, soft 2-4.

T. The Oakley School for girls, Intermezzo style.

T. Rigidly silent regarding her sawdust, slow.

T. I've trained lions, serenade movement.

T. Mad dogs, agitato.

T. Marjorie's brother, 2-4 dance style.

T. You certainly are a brave little girl, waltz.

T. Under the spell, slow intermezzo.

T. With the troublesome spectre, caprice style.

T. Daddy, I'm visiting with, waltz.

T. The big show, a galop.

T. The world's most stupendous, allegro agitato to action.

T. The management regrets, rapid dance.

T. I'm going to take the Senorita's place, slow dramatic.

Roxie enters arena, fast dance or galop.

T: I'm going after my things, slow waltz to end.

The diplomatic cowboy in "Broncho Billy's Indian Romance" makes greater friends of the Indians by mending their broken hearts.

In her pursuit of the villain in "The House of Hate" (Pathe) Pearl White has one continuous round of excitement

Cupid's laboratory in "The Seal of Silence" (Vitagraph). Earle Williams and Grace Darmond are the chemists.

A wooden fence is frequently the scene of the human interest element of a picture. The gallant Westener is Henry B. Walthall in "With Hoops of Steel" (Paralta)

"Joan of Plattsburg"

THE PICTURE

Six-Part Drama by Porter Emerson Browne. Released by Goldwyn. Features Mabel Normand. Supported by Robert Elliot, William Fredericks, Joseph Smiley, Edward Elkas, John W. Dillon, Willard Dashiell, Edith McAlpin and Isabel Vernon. Directed by George Loane Tucker and William Humphrey.

Values

Entertainment	Good
Story	Fair
Acting	Good
Photography	Very Good
Technical Handling	Very Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The appearance of Mabel Normand as a modern Joan of Arc. A production carrying a far reaching appeal to patriotism. The interesting scenes at Plattsburg Camp showing soldiers drilling, and in general conveying their lite while in training. The expert direction and artistic presentation of a worth while subject.

Story and Production

As the modern Joan of Arc, Mabel Normand presents an unusually interesting and appealing figure. She is so genuinely earnest in her efforts to convey the spirit of Porter Emerson Browne's patriotic story, that she is at all times a vital part of the picture. Indeed, as Joan, she has the biggest role of her screen career, and succeeds in making it one of extreme interest to the public.

Mr. Browne's story itself is far reaching in its appeal, and will do much toward creating interest and sympathy in the war. There are scenes of the great training camp at Plattsburg that show the soldiers drilling and guarding important places. While for the many fine touches that have been injected, praise belongs to George Loane Tucker and William Humphrey, who have provided wholly artistic direction.

Little Joan of Plattsburg, N. Y., hears for the first time the story of her namesake, Joan of Arc, and desires so to help her country that she arouses the interest of the officers at camp. She, too, hears voices, and repeating what she has heard to her friends, she uncovers the work of German spies and, too, saves her country from harm. The picture ends with Joan, grown up and happy in the return of her soldier-lover from France—after the war.

Excellent work was done by the entire cast in support of Miss Normand.

ADVERTISING IDEAS

The very name of the picture should prove an inspiration to exhibitors in advertising this film offering. In the first place, Mabel Normand's name should be extensively featured in all copy. Then attention should be drawn to the important points of the story. First, its likeness to the heroine of olden days, Joan of Arc, who saved France. Present pictures of Miss Normand in armor, dressed as was the savior of France. Second, present the patriotic nature of the story and decorate the lobby with flags and bunting. Third, advertise the fact that the scenes were filmed at real training camps, and should prove of extreme interest to all who want to know how our boys are trained for fighting "over there."

Also feature the name of the author, as he is widely known as the author of several stage successes, chiefly "A Fool There Was." Secure the co-operation of patriotic societies and quote extensively from speeches of men and women of public importance. Send advance sheets throughout the neighborhood, and advertise in the newspapers, carrying stories that Goldwyn will supply.

Catch Phrases

"Joan of Plattsburg Did for America What Joan of Arc Did for France." "See the Boys in Training at Plattsburg Camp." "She Never Heard of Joan of Arc Until a Soldier Nicknames Her Joan of Plattsburg." "Joan of Plattsburg Saved American Soldiers from German Intrigue." "The Germans Reckoned Without Joan of Plattsburg."

* * *

"The Dagger Woman"

THE PICTURE

Five-Part Drama from the story by L. Andrieff. Produced by Russian Art Film Corp. Released by Pathe. Features Ivan Mozukin and Olga Zovska. Directed by M. O. Sudokoff.

Values

Entertainment	Good
Story	Good
Acting	Very Good
Photography	Fair
Technical Handling	Fair
Settings	Good
Moral Effect	Wholesome

Points of Interest

The intense emotional acting of Ivan Mozukin and Olgo Zovska. The atmosphere of pre-war Russia, depicting a concentrated order of life against a stark and merciless background. The source of the story, from one of Russia's—and the world's—greatest writers. A picture which stimulates thought and questioning about the facts of life, principally man's relation to woman.

The Story and Production

The story of "The Dagger Woman" catches the spirit of the original work through the perfectly keyed performance of its featured players. Their spirit and fire interpret the meaning which underlies the very essence of the theme. Without it, "The Dagger Woman" would be meaningless; with it, the motive is made clear, and the whole rendered profoundly significant. This spirit and fire may be called, for the want of a clearer term, the Russian personality, and through it one glimpses the emotional tension which in the beginning drives Olga Kartoff into the arms of Ivan Savonsky, and, in the end, the dagger into Savonsky's back.

Savonsky, a celebrated painter, is sought to assist in the staging of a series of tableaus, and meets Olga Kartoff, a beautiful young society woman. He is engaged in painting a masterpiece, but is delayed by the need of a suitable model; and, seeing in Olga, the form he requires, he at length induces her to pose for him, only, however, after first winning her love. The painting and the love affair progress nicely until, in the absorption of his work and the eternal egoism of the creative brain, the heart interest languishes. This leads to a final quarrel, which results, at the end, in her killing him.

The production is Russian, and comparison with American standards is, therefore, difficult, but the picture is absorbingly interesting by virtue of this alone. The acting is in all ways quite excellent.

ADVERTISING IDEAS

Publicity should concern, primarily, the fact that the picture is a Russian Art Film. The name itself is a considerable guarantee of excellence. Next in order are the personalities of Ivan Mozukin and Olga Zovska, which should be prominently featured on all advertising. The title, "The Dagger Woman," lends itself to a variety of ways for promoting interest, one of which might be a lobby display of a placard, quickly done by a local artist, which would portray a man lying prostrate and a woman standing with a dagger in her hand. Circulars distributed from house to house should feature the title under a catch phrase exciting curiosity.

Catch Phrases

"Beware of 'The Dagger Woman.'" "The Woman Who Loves Is Sometimes the Woman Who Kills." "If You Loved a Man, Would You Kill Him if His Love Grew Cold?" "That's What Olga Kartoff Did in 'The Danger Woman.'"

(Continued on page 676)

DIRECTORY OF RELEASES

COMEDIES

CHRISTIE COMEDIES
6101 Sunset Blvd., Los Angeles

One reel—every Mon. Features Betty Compson, Billy Mason, Margaret Gibson. Directed by Al. E. Christie.

The Night of His Life.....1000 ft.
Mum's the Word.....1000 ft.
Circumstantial Evidence.....1000 ft.
In the Dark.....1000 ft.
Whose Wife?.....1000 ft.
The House That Jack Built.....1000 ft.
Red Crossed.....1000 ft.
Here Comes the Groom.....1000 ft.
Apr. 29. Somebody's Baby.....1000 ft.

FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.

(Arbuckle Comedies)

Mar. —. The Bell Boy.....2000 ft.
—— —. Moonshine.....2000 ft.

(Mack Sennett Comedies)

Apr. 8. Friend Husband.....2000 ft.
Apr. 22. Sauey Madeline.....2000 ft.
May 6. His Smothered Love....2000 ft.
May 20. Battle Royal.....2000 ft.

FIRST NAT'L EXHIB.
18 E. 41st St., N. Y.

Two reels or more—eight pictures a year. Featuring Charles Chaplin.

Apr. 1. A Dog's Life.....3000 ft.

FOX FILM
130 W. 46th St.

(Sunshine Comedies)

Two reels—every other Sun. Directed by Henry Lehrman.

Mar. 24. A Self-Made Lady.....2000 ft.
Apr. 7. A Waiter's Wasted Life..2000 ft.
May 5. A Neighbor's Keyhole....2000 ft.

(Mutt and Jeff Comedies)

One reel every Mon. Animated cartoons by Bud Fischer.

Apr. 7. The Freight Investigation. 500 ft.
Apr. 14. The Leak.....500 ft.
Apr. 21. On Ice.....500 ft.

GENERAL FILM
25 W. 44th St., N. Y.

(Essanay-Chaplin Comedies)

In the Park.....1000 ft.
Work.....2000 ft.
A Woman.....2000 ft.
The Tramp.....2000 ft.
His New Job.....2000 ft.

(Clover Comedies)

Rip Roaring Rivals.....1000 ft.
The Wooing of Coffee Cake Kate.1000 ft.
He Couldn't Fool His Wife.....1000 ft.
By Heck, I'll Save Her.....1000 ft.
The Paper Hanger's Revenge....1000 ft.

(Ebony Comedies)

A Black Sherlock Holmes.....1000 ft.
Spying the Spy.....1000 ft.
The Porters.....1000 ft.
A Milk Fed Hero.....1000 ft.
Busted Romance.....1000 ft.
Spooks.....1000 ft.

(Snakeville Comedies)

When Macbeth Came to Snakeville 1000 ft.
Slippery Slim and His Tombstone.1000 ft.
Slippery Slim and the Impersonator 1000 ft.
When Slippery Met the Champion.1000 ft.
Snakeville's New Waitress.....1000 ft.
Slippery Slim's Dilemma.....1000 ft.

GREATER VITAGRAPH
(Big V Comedies)

One reel—every Mon. Featuring Montgomery and Rock. Directed by Larry Seaman.

Apr. 1. Sleuths and Slickers.....1000 ft.
Apr. 8. Rummies and Razors.....1000 ft.
Apr. 15. Counts and No Counts...1000 ft.
Apr. 22. Whistles and Windows...1000 ft.
Apr. 29. Flirts and Fakers.....1000 ft.
May 6. Laws and Outlaws.....1000 ft.
May 13. Spies and Spills.....1000 ft.
May 20. Love and Lavallieres....1000 ft.
May 27. Romans and Rascals.....1000 ft.

(Drew Comedies)

Apr. 1. Following the Scent.....1000 ft.
Apr. 8. The Home Cure.....1000 ft.
Apr. 15. The Deceiver.....1000 ft.
Apr. 22. Beautiful Thoughts.....1000 ft.
Apr. 29. All for the Love of a Girl. 1000 ft.
May 6. The Story of the Glove..1000 ft.
May 13. Fox Trot Finesse.....1000 ft.
May 20. The Mysterious Mrs. Davey. 1000 ft.
May 27. Rooney's Sad Case.....1000 ft.

GOLDWYN FEATURES
16 E. 42nd St., N. Y.

(Capitol Comedies)

Two reels—every other Monday—features "Smiling Bill" Parsons.

May 6. Bill's Baby.....2000 ft.
May 20. Bill's Predicament.....2000 ft.

KING BEE COMEDIES
Longacre Building, N. Y.

(Billy West Comedies)

Two reels—1st and 15th of every month. Featuring Billy West. Directed by Charles Parrot.

Apr. 1. The Scholar.....2000 ft.
Apr. 15. The Messenger.....2000 ft.
May 1. The Handy Man.....2000 ft.
May 15. Bright and Early.....2000 ft.

METRO PICTURES
Longacre Building, N. Y.

(Drew Comedies)

One reel—every Mon. Feature Mr. & Mrs. Sidney Drew.

Apr. 1. Gas Logic.....1000 ft.
Apr. 8. A Youthful Affair.....1000 ft.

MUTUAL FILM
220 S. State St., Chicago

(Strand Comedies)

One reel—every Tuesday. Features Billie Rhodes.

Apr. 2. She Couldn't Grow Up...1000 ft.
Apr. 9. For Art's Sake.....1000 ft.
Apr. 16. Her Helping Hand.....1000 ft.
Apr. 23. Mary's Frame-Up.....1000 ft.
Apr. 30. Spotted.....1000 ft.
May 7. Over the Garden Wall...1000 ft.

PATHE EXCHANGE
25 W. 44th St., N. Y.

(Rolin Comedies)

One reel—every Sun. Feature Harold Lloyd. Directed by Hal. Roach.

Apr. 7. Follow the Crowd.....1000 ft.
Apr. 14. Pipe the Whiskers.....1000 ft.
Apr. 21. It's a Wild Life.....1000 ft.
Apr. 28. Hey There.....1000 ft.
May 5. Kicked Out.....1000 ft.
May 12. The Non-Stop Kid.....1000 ft.
May 19. Two-Gun Gussie.....1000 ft

(Toto Comedies)

Two reels—one a month. Feature Toto the Hippodrome Clown.

Mar. 17. Fare Please.....2000 ft.
Apr. 18. His Busy Day.....2000 ft.

PERFECTION PICTURES
64 E. Adams St., Chicago

(Montgomery Flagg's Comedies)

One reel—one every other Sun.

Mar. 13. The Man Eater.....1000 ft.
Mar. 27. The Stenographer.....1000 ft.

TRIANGLE
1457 Broadway, N. Y.

(Keystone Comedies)

Two reels—every Sun.

Apr. 7. First Aid.....2000 ft.
Apr. 14. Mr. Briggs Closes the House 2000 ft.
Apr. 21. Their Neighbor's Baby..2000 ft.
Apr. 28. Mr. Miller's Economies..2000 ft.
May 5. I Love Charles Albert....2000 ft.
May 12. Mr. Miller Muddles Through. 2000 ft.
May 19. Newspaper Clippings.....2000 ft.
May 26. Are Wives Unreasonable?.2000 ft.

UNIVERSAL FILM
1600 Broadway, N. Y.

(L-Ko Comedies)

Two reels—every Wed. Feature Mack Swain, Gale Henry, Hughie Mack, Dave Morris.

Apr. 3. Gowns and Girls (Hughie Mack, Gale Henry).....2000 ft
Apr. 10. Saved from a Vamp (Hughie Mack, Gale Henry).....2000 ft.
Apr. 17. Adventurous Ambrose (Mack Swain).....2000 ft.
Apr. 24. A Rural Riot (Hughie Mack and Dave Morris).....2000 ft.
May 1. Fathers, Sons and Chorus Girls Dave Morris.....2000 ft.
May 8. Her Movie Madness (Gale Henry and Hughie Mack).....2000 ft.
May 15. Title not decided.....2000 ft.
May 22. Who's Zoo (Kathleen O'Connor and Rube Miller).....2000 ft.

(Nestor Comedies)

One reel—every Mon.

Apr. 1. Pink Pajamas (Dave Morris and Gladys Tennyson).....1000 ft.
Apr. 8. Hickory Hiram (Neal Burns and Stanley Laurel).....1000 ft.
Apr. 15. The Shifty Shoplifter (Eileen Sedgwick and Milton Sims).....1000 ft.
Apr. 22. The Stolen Keyhole (Harry Mann).....1000 ft.
Apr. 29. It's a Cruel World (Gale Henry and William Franey).....1000 ft.
May 6. A Kitchen Hero (Eilleen Sedgwick).....1000 ft
May 13. New York—By Heck!....1000 ft.
May 20. The Bath House Scandal (Carter De Haven).....1000 ft.

(Star Comedies)

One reel—every Sat. Feature Eddie Lyons and Lee Moran.

Apr. 13. A Pigskin Hero.....1000 ft.
Apr. 20. The Tail of a Cat.....1000 ft.
Apr. 27. The Guilty Egg.....1000 ft.
May 3. Mum's the Word.....1000 ft.
May 11. Whose Baby Are You?..1000 ft.
May 18. The Dodger.....1000 ft.
May 25. The One-Horse Show....1000 ft.

EDUCATIONALS

EDUCATIONAL FILM
729 7th Ave., N. Y.

(Scenics)

One reel—every Wed.

Mar. 13. Strange Fishermen of Russia 900 ft.
Mar. 20. Our Hawaiian Army.....1000 ft.
Mar. 27. The Making of a Plotless Picture.....700 ft.
Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie —Where the Clouds Come From.1000 ft.

(Ditmar's "Living Book of Nature")

One reel—every other week.

Mar. 25. Adaptation.....500 ft.
Apr. 8. Night Animals.....500 ft.

(Cartoons)

One reel—every week.

Apr. 22. Vanity and Vengeance (Katzenjammer Kids).....500 ft.
Apr. 29. Doing His Bit (Happy Hooligan).....500 ft.
May 6. Der Two Twins (Katzenjammer Kids).....500 ft.

FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.

(Bray Pictographs)

One reel—every Mon. Magazine on the Screen and Cartoons.

Apr. 1. Training Women Sharpshooters; Our Bone Relations; A New Use for a Houseboat; Cartoon; "Me und Gott".....1000 ft.
Apr. 8. Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Carlson.....1000 ft.
Apr. 15. Women in the World of Work; Hawaii the Beautiful; Cartoon by Earl Hurd.....1000 ft.
Apr. 22. Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon.....1000 ft.
Apr. 29. America's Sleeping Giants; Microscopic Revelations; Bray Cartoon. 1000 ft.
May 6. Americans Sleeping Giants; Ingenious Insects; Cartoon by Wallace Carlson.....1000 ft.
May 13. Lumbering for Wartime; The Art of Animal Training; Cartoon by Earl Hurd.....1000 ft.
May 20. War Garden Hints; American Rifles and Riflemen; Cartoon—Bray Studios.....1000 ft.
May 27. Scenic Gems of America; Charting the Sky; Cartoon by Wallace Carlson.....1000 ft.

(Burton Holmes Travelogues)

One reel—every Mon. Travels Around the World.

Apr. 1. Down the Yukon.....1000 ft.
Apr. 8. In Happy Honolulu.....1000 ft.
Apr. 15. Peerless Pineapples of the Pacific.....1000 ft.
Apr. 22. High Spots of Hawaii....1000 ft.
Apr. 29. Our Filipino Fighting Force 1000 ft.
May 6. The Philippine National Guards. 1000 ft.
May 13. The Klondike Today....1000 ft.
May 20. Oblin: The Switzerland of British Columbia.....1000 ft.
May 27. On the Beach at Waikiki.1000 ft.

FOURSQUARE PICTURES
729 7th Ave., N. Y.

A Trip Through China (4 parts).7600 ft.

GENERAL FILM
25 W. 44th St., N. Y.

(Essanay Scenics)

One reel—every week. Scenics of North America.

Banff National Park.....1000 ft.
The Great National Industries of Canada.....1000 ft.
Water Powers of Western Canada.1000 ft.
Grand Canyon of Arizona.....1000 ft.

PATHE EXCHANGE
25 W. 45th St., N. Y.

(Scenic and Educational)

One reel—every week. Science, Art and Educational.

Apr. 7. Timber Transportation in Sweden (Educ.) and St. Flour and Aurillac (Trav.).....1000 ft.
Apr. 14. Whispering Wires of War (Science).....1000 ft.
Apr. 21. Trinidad-British West Indies (Trav.).....1000 ft.
Apr. 28. Picturesque Wales - Llangollen (Trav.), and Picture Spots in England (Trav.), Split reel colored.1000 ft
May 5. Our Fighting Ally—The Tank (Educ.).....1000 ft.
May 12. Britain's Bulwarks No. 1; Women Mutitioneers of England (Educ.).....1000 ft.
May 12. Strange Animals from Many Climes (Educ.).....1000 ft.

UNIVERSAL FILM
1600 Broadway, N. Y.

(Finley Nature Studies)

One reel—every week. Travel, Educational and Cartoon.

Apr. 6. A Day at Yellowstone Park (Trav.) and Beautiful Devon, the Land of Romance, England (Sc.)1000 ft.
Apr. 13. Sea Birds and Animals (Educ.) and The Land of Long Ago (Sc.)1000 ft.
Apr. 20. Wild Animals at Yellowstone (Educ.) and Atop the Alps (Sc.).1000 ft.
Apr. 27. Wild Bird Pets (Educ.) and Around Key West (Sc.).....1000 ft.

FEATURES

BLUEBIRD PHOTOPLAYS
1600 Broadway, N. Y.

Five-reel drama—every Mon. Features Monroe Salisbury, Ruth Clifford, Carmel Myers, Mae Murray, Franklyn Farnum, Ella Hall, Herbert Rawlinson, Louise Lovely.

Apr. 1. Fast Company (Franklyn Farnum).....5000 ft.
Apr. 8. The Red, Red Heart (Monroe Salisbury).....5000 ft.
Apr. 15. A Rich Man's Darling (Louise Lovely).....5000 ft.
Apr. 29. A Mother's Secret (Ella Hall).....5000 ft.
May 13. The Guilt of Silence (Monroe Salisbury, Ruth Clifford).....5000 ft.
May 16. Danger Within (Zoe Rae).5000 ft.
May 20. My Parisian Sweetheart (Carmel Myers).....5000 ft.

CREST PICTURES
(State Rights)
Times Building, N. Y.

Five or more reels—rel. irreg. Features Lillian Walker.

Lust of the Ages.....6000 ft.
The Grain of Dust.....6000 ft.

FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.

Five reels or more—2 or more a week. Featuring Mary Picktord, Douglas Fairbanks, Elsie Ferguson, William S. Hart, Geraldine Farrar, Pauline Frederick, Jack Pickford, Louise Huff, Julian Eltinge, Billie Burke, Vivian Martin, Marguerite Clark, Charles Ray, Ann Pennington, Dorothy Dalton, Enid Bennett, Wallace Reid, George Beban, Kathleen Williams, Sessue Hayakawa.

(Paramount)

Apr. 1. Honor of His House (Sessue Hayakawa).....4485 ft.
Apr. 8. His Majesty Bunker Bean (Jack Pickford).....4635 ft.
Apr. 8. The House of Silence (Wallace

A COMPLETE DIRECTORY OF RELEASES
for the past quarter is
published in each issue of
MOTION PICTURE TRADE DIRECTORY

Reid) ..... 4281 ft
Apr. 15. Unclaimed Goods (Vivian Martin) ..... 4490 ft.
Apr. 22. Rich Man, Poor Man (Marguerite Clark) ..... 5000 ft.
Apr. 22. Playing the Game (Charles Ray) ..... 5000 ft.
Apr. 29. Let's Get a Divorce (Billie Burke) ..... 5000 ft.
Apr 29. Tyrant Fear (Dorothy Dalton) ..... 5000 ft.
May 6. The Biggest Show on Earth (Enid Bennett) ..... 5000 ft.
May 6. Resurrection (Pauline Frederick) ..... 5000 ft.
May 13. Mile-a-Minute Kendall (Jack Pickford) ..... 5000 ft.
May 13. The White Man's Law (Sessue Hayakawa) ..... 5000 ft.
May 20. The Mating of Marcella (Dorothy Dalton) ..... 5000 ft.
May 27. Believe Me, Xantippe (Wallace Reid) ..... 5000 ft.
May 27. Prunella (Marguerite Clark) ..... 5000 ft.
May 27. His Own Home Town (Charles Ray) ..... 5000 ft.

(Artcraft)

Apr. 1. Tiger Man (Wm. S. Hart) ..... 4393ft.
Apr. 8. The Lie (Elsie Ferguson) ..... 5178 ft.
Apr. 15. Mr. Fix-it (Douglas Fairbanks) ..... 5000 ft.
May 13. M'Liss (Mary Pickford) ..... 5000 ft.
May 20. Old Wives for New (De Mille Prod.) ..... 5000 ft.
May 20. Selfish Yates (Wm. S. Hart), ... 5000 ft.

FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.

Five or more reels—rel. irreg. Features Barbara Castleton, Josephine Whittell, Lois Wilson, Bert Lytell, Mitchell Lewis, Elmo Lincoln, Enid Markey.

The Sin Invisible (Mitchell Lewis) ..... 6000 ft.
Tarzan of the Apes (Enid Markey) ..... 8000 ft.
Passing of the Third Floor Back (Sir Forbes Robertson) ..... 6000 ft.
My Four Years in Germany ..... 10,000 ft.

Petrova Pictures (Mme. Petrova)

Mar. The Life Mask ..... 6000 ft.
Apr. Tempered Steel ..... 6000 ft.

FOURSQUARE PICTURES

729 7th Ave., N. Y.

Five or more reels—rel. irreg. Features Gertrude McCoy, Irene Fenwick, Mitchell Lewis, Ruth Roland, Doris Kenyon, Zeena Keefe, Jane Grey, Bessie Barriscale, Leah Baird, Milton Sills, Reine Davies, Clifford Bruce.

One Hour (Zeena Keefe and Alan Hale) ..... 5313 ft.
The Fringe of Society (Ruth Roland, Milton Sills, Leah Baird) ..... 5802 ft.
The Cast Off (Bessie Barriscale) ..... 5665 ft.
The Zeppelin's Last Raid ..... 6000 ft.
Those Who Pay (Bessie Barriscale), ... 6000 ft.
The Belgian (Valentine Grant) ..... 6000 ft.

FOX FILM

130 W. 46th St., N. Y.

(Special Features)

Five or more reels—every Sun. Features Gladys Brockwell, Jewel Carmen, Tom Mix, Miriam Cooper, June Caprice, George Walsh, Peggy Hyland, Virginia Pearson, Jane and Katherine Lee.

Mar. 31. A Camouflage Kiss (June Caprice) ..... 5000 ft.
Apr. 7. The Bride of Fear (Jewel Carmen) ..... 5000 ft.
Apr. 14. Western Blood (Tom Mix) ..... 5000 ft.
Apr. 21. American Buds (Jane & Katherine Lee) ..... 5000 ft.
Apr. 28. Her One Mistake (Gladys Brockwell) ..... 5000 ft.
May 5. Brave and Bold (George Walsh) ..... 5000 ft.
May 12. Peg of the Pirates (Peggy Hyland) ..... 5000 ft.
May 19. The Firebrand (Virginia Pearson) ..... 5000 ft.
May 26. Blue-Eyed Mary (June Caprice) ..... 5000 ft.

(Standard Pictures)

Five or more reels—every other Sun. Features William Farnum, Theda Bara, Annette Kellermann, Dustin Farnum.

Mar. 24. Rough and Ready (William Farnum) ..... 6000 ft.
Apr. 7. Blindness of Divorce ..... 7000 ft.
Apr. 21. The Soul of Buddha (Theda Bara) ..... 6000 ft.
May 5. True Blue (William Farnum) ..... 7000 ft.

GENERAL FILM

25 W. 44th St., N. Y.

(Falcon Features)

Four-reel drama—rel. irreg. Features Kathleen Kirkham, Henry King, R. Henry Grey, Henry Ainley, Mary Dibley, Vola Vale, Daniel Gilfether, Ethel Ritchie, Margaret Landis, Neil Hardin.

Feet of Clay (Margaret Landis, R. Henry Grey) ..... 4000 ft.
Brand's Daughter (Kathleen Kirkham) ..... 4000 ft.
His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell) ..... 4000 ft.
Zollenstein (Vola Vale) ..... 4000 ft.

(Duplex Films, Inc.)

Shame (Seena Keefe) ..... 7000 ft.

GOLDWYN FEATURES

16 E. 42nd St., N. Y.

Five or more reels—every Sun. Features Mabel Normand, Mae Marsh, Madge Kennedy, Jane Cowl, Mary Garden.

Apr. 7. The Danger Game (Madge Kennedy) ..... 6000 ft.
Apr. 21. The Face in the Dark (Mae Marsh) ..... 6000 ft.
May 5. Joan of Plattsburg (Mabel Normand) ..... 6000 ft.
May 19. The Fair Pretender (Madge Kennedy) ..... 6000 ft.
June 2. The Glorious Adventure (Mae Marsh) ..... 6000 ft.

Goldwyn Specials

Heart of the Sunset ..... 7000 ft.
Blue Blood ..... 6000 ft.
Honor's Cross ..... 6000 ft.
Social Ambition ..... 6000 ft.

GREATER VITAGRAPH

1600 Broadway, N. Y.

Five-reel drama—every Mon. Features Alice Joyce, Harry Morey, Agnes Ayres, Marc MacDermott, Earle Williams, Edward Earle, Alfred Whitman, Nell Shipman, Corrine Griffith, Evart Overton, Grace Darmond, Gladys Leslie, J. Frank Glendon, Walter McGrail, Florence Deshon.

Apr. 1. Little Miss No-Account (Gladys Leslie) ..... 5000 ft.
Apr. 8. The Business of Life (Alice Joyce) ..... 5000 ft.
Apr. 15. The Girl from Beyond (Nell Shipman, Alfred Whitman) ..... 5000 ft.
Apr. 22. A Bachelor's Children (Harry Morey, Florence Deshon) ..... 5000 ft.
Apr. 29. The Seal of Silence (Earle Williams, Grace Darmond) ..... 5000 ft.
May 6. The Little Runaway (Gladys Leslie and Edward Earle) ..... 5000 ft.
May 13. The Triumph of the Weak (Alice Joyce, Walter McGrail) ..... 5000 ft.
May 20. The Golden Goal (Harry Morey, Florence DeShon) ..... 5000 ft.
May 27. Bares, Son of Kazan (Nell Shipman, Alfred Whitman) ..... 5000 ft.

HILLER & WILK

(State Rights)

Longacre Bldg., N. Y.

Five or more reels—rel. irreg.

Raffles (John Barrymore) ..... 6462 ft.
Wrath of the Gods (Sessue Hayakawa), ... 4904 ft.
Battle of Gettysburg ..... 4808 ft.
Sporting Life (In course of production), ... —— ft.

HODKINSON-PARALTA PICTURES

527 5th Ave., N. Y.

Five or more reels—2 a month. Features Bessie Barriscale, Henry B. Walthall, J. Warren Kerrigan, Louise Glaum.

Apr. 1. An Alien Enemy (Louise Glaum) ..... 6000 ft.
Apr. 15. Blindfolded (Bessie Barriscale) ..... 5000 ft.
Apr. 29. With Hoops of Steel (Henry Walthall) ..... 6000 ft.
May 13. The Snapdragon (Louise Glaum) ..... 6000 ft.
May 27. Rose o' Paradise (Bessie Barriscale) ..... 6000 ft.

IVAN FEATURES

130 W. 45th St., N. Y.

Five or more reels—every month.

Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) ..... 7000 ft.
Human Clay (Mollie King) ..... 5000 ft.
Life or Honor (James Morrison, Violet Palmer) ..... 6500 ft.
Conquered Hearts (Marguerite Marsh), ... 7000 ft.

METRO PICTURES

Longacre Bldg., N. Y.

Five-reel drama—every Mon. Features Harold Lockwood, Emily Stevens, Mabel Taliaferro, Emmy Wehlen, Viola Dana, Francis X. Bushman, Beverly Bayne, Edith Storey, May Allison, Bert Lytell.

Apr. 1. The Landloper (Harold Lockwood) ..... 5000 ft.
Apr. 8. Social Hypocrites (May Allison) ..... 5000 ft.
Apr. 15. With Neatness and Dispatch (Bushman and Bayne) ..... 5000 ft.
Apr. 22. Treasure of the Sea (Edith Storey) ..... 5000 ft.
Apr. 29. Riders of the Night (Viola Dana) ..... 5000 ft.
May 6. The Trail to Yesterday (Bert Lytell) ..... 5000 ft.
May 13. Cyclone Higgins, D.D. (Bushman and Bayne) ..... 5000 ft.
May 20. The Winning of Beatrice (May Allison) ..... 5000 ft.
May 27. Lend Me Your Name (Harold Lockwood) ..... 5000 ft.

(Specials)

Six or more reels—every month. Features Nazimova, Rita Jolivet, Edith Storey, Viola Dana, Emily Stevens, Mabel Taliaferro, Arnold Daly, Dolly Sisters.

The Million Dollar Dollies (Dolly Sisters) ..... 5000 ft.
Lest We Forget (Rita Jolivet) ..... 8000 ft.
The Legion of Death (Edith Storey) ..... 7000 ft.
Blue Jeans (Viola Dana) ..... 7000 ft.
Revelation (Nazimova) ..... 7000 ft.
My Own United States (Arnold Daly), ... 8000 ft.

MUTUAL FILM

220 S. State St., Chicago

Five-reel drama—every Mon. Features Mary Miles Minter, William Russell, Edna Goodrich, Margarita Fischer, Ann Murdock, Olive Tell, Gail Kane, Jackie Saunders.

Apr. 1. A Bit of Jade (Mary Miles Minter) ..... 5000 ft.
Apr. 8. The Richest Girl (Anna Murdock) ..... 5000 ft.
Apr. 15. The Primitive Woman (Margarita Fischer) ..... 5000 ft.
Apr. 22. The Greater Call (Mary Miles Minter) ..... 5000 ft.
Apr. 29. Hearts of Diamonds (William Russell) ..... 5000 ft.
May 15. Social Briars (Mary Miles Minter) ..... 5000 ft.

PATHE EXCHANGE

25 W. 45th St., N. Y.

Five-reel drama—every Sun. Features Antonio Moreno, Helene Chadwick, Frederick Warde, Gladys Hulette, Mrs. Vernon Castle, Frank Keenan, Bessie Love, Fannie Ward, Bryant Washburn, Warner Oland, Baby Marie Osborne, Creighton Hale.

Mar. 31. Mrs. Slacker (Gladys Hulette and Creighton Hale) ..... 5000 ft.
Apr. 7. Twenty-one (Bryant Washburn) ..... 5000 ft.
Apr. 14. The Busy Inn (N. I. Panoff, Mme. Lesienko, Mme. Orlova) Russian Art ..... 5000 ft.
Apr. 21. Ruler of the Road (Frank Keenan) ..... 5000 ft.
Apr. 28. Dolly Does Her Bit (Baby Marie Osborne) ..... 5000 ft.
May 5. How Could You Caroline? (Bessie Love, James Morrison) ..... 5000 ft.
May 12. The Dagger Woman (Ivan Mozukin, Olga Zovska) ..... 5000 ft.

PERFECTION PICTURES

63 E. Adams St., Chicago

Six or more reels—rel. irreg. Features Taylor Holmes, Mary MacLane, Shirley Mason, Mary McAllister, Tom Moore, Hazel Daly.

Uneasy Money (Taylor Holmes) ..... 5400 ft.
Brown of Harvard (Tom Moore and Hazel Daly) ..... 6100 ft.
Men Who Made Love to Me (Mary MacLane) ..... 6200 ft.
Unbeliever (U. S. Marines) ..... 6800 ft.
Ruggles of Red Gap (Taylor Holmes) ..... 6190 ft.
The Curse of Iku (Tsuri Aoki) ..... 6500 ft.
Chase Me Charlie (Charles Chaplin) ..... 4490 ft.
A Pair of Sixes (Taylor Holmes) ..... 5400 ft.

RIALTO DE LUXE

130 W. 46th St., N. Y.

Five or more reels—rel. irreg.

The Unchastened Woman (Grace Valentine) ..... 7000 ft.

SELECT PICTURES

729 7th Ave., N. Y.

Five or more reels—3 or more a month. Features Clara Kimball Young, Norma Talmadge, Alice Brady, Constance Talmadge.

Mar. The Knife (Alice Brady) ..... 4845 ft.
Mar. The House of Glass (Clara Kimball Young) ..... 5320 ft.
Mar. The Shuttle (Constance Talmadge) ..... 4663 ft.
Mar. By Right of Purchase (Norma Talmadge) ..... 5213 ft.
Apr. The Reason Why (Clara Kimball Young) ..... 4665 ft.
Apr. Up the Road with Sallie (Constance Talmadge) ..... 4585 ft.
Apr. At the Mercy of Men (Alice Brady) ..... 5000 ft.

STERLING PICTURES

729 7th Ave., N. Y.

Five or more reels—rel. irreg. Features Alma Hanlon, Jean Sothern, Anna Q. Nilsson, Catherine Calvert, Marguerite Courtot, Gertrude McCoy, Naomi Childers.

The Hypocrites ..... 6000 ft.
I Believe ..... 7000 ft.
The Natural Law (Marguerite Courtot) ..... 6000 ft.

TRIANGLE

1457 Broadway, N. Y.

Five-reel drama—2 every Sun. Features Roy Stewart, Olive Thomas, J. Barney Sherry, William Desmond, Belle Bennett, Alma Rubens, George Hernandez, Dick Rosson, Margery Wilson, Irene Hunt, Pauline Stark, Josie Sedgewick, Clair McDowell, Jack Livingston, Myrtle Lind.

Apr. 7. The Vortex (Mary Warren) ..... 5000 ft.
Apr. 7. The Boss of Lazy Y (Roy Stewart) ..... 5000 ft.
Apr. 14. The Law of the Great Northwest (Margery Wilson) ..... 5000 ft.
Apr. 14. Who Killed Walton (J. Barney Sherry) ..... 5000 ft.
Apr. 21. The Hand at the Window (Margery Wilson) ..... 5000 ft.
Apr. 21. Society for Sale (William Desmond) ..... 5000 ft.
Apr. 28. The Lonely Woman (Belle Bennett) ..... 5000 ft.
Apr. 28. Paying His Debt (Roy Stewart) ..... 5000 ft.
May 5. An Honest Man (Wm. Desmond) ..... 5000 ft.
May 5. Mlle. Paulette (Claire Anderson) ..... 5000 ft.
May 12. Her Decision (Gloria Swanson, J. Barney Sherry) ..... 5000 ft.
May 12. Wolves of the Border (Roy Stewart) ..... 5000 ft.
May 19. Whi Is to Blame? (Jack Livingston) ..... 5000 ft.
May 19. Old Hartwell's Cub (Wm. Desmond) ..... 5000 ft.
May 26. Old Loves for New (Margery Wilson) ..... 5000 ft.
May 26. High Stakes (J. Barney Sherry) ..... 5000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.

Five-reel drama—every week. Features Harry Carey, Molly Malone, Ella Hall, Louise Lovely, Zoe Rae, Dorothy Phillips, Priscilla Dean.

Apr. 1. The Magic Eye (Zoe Rae) ..... 5000 ft.
Apr. 8. The Risky Road (Dorothy Phillips) ..... 5000 ft.
Apr. 22. The Scarlet Drop (Harry Carey and Molly Malone) ..... 5000 ft.
May 6. The Two-Soul Woman (Priscilla Dean) ..... 5000 ft.
May 20. The Bride's Awakening (Mae Murray) ..... 5000 ft.

WORLD FILM

130 W. 46th St., N. Y.

Five-reel drama—every Mon. Features Ethel Clayton, Carlyle Blackwell, June Elvidge, Kitty Gordon, Madge Evans, Montagu Love, Alice Brady, Henry Hull, Arthur Ashley, Lew Fields, Muriel Ostriche, Evelyn Greeley, Sir Forbes Robertson.

Apr. 1. The Cross Bearer (Montagu Love) ..... 7000 ft.
Apr. 8. The Witch Woman (Ethel Clayton) ..... 5000 ft.
Apr. 15. The Trap (Alice Brady) ..... 5000 ft.
Apr. 22. The Purple Lily (Kitty Gordon) ..... 5000 ft.
Apr. 29. Leap to Fame (Carlyle Blackwell and Evelyn Greeley) ..... 5000 ft.
May 6. Masks and Faces (Sir Forbes Robertson) ..... 5000 ft.
May 13. Journey's End (Ethel Clayton) ..... 5000 ft.
May 20. The Swami (Montagu Love, Barbara Castleton) ..... 5000 ft.
May 27. The Oldest Law (June Elvidge, John Bowers) ..... 5000 ft.

NEWS WEEKLIES

GAUMONT

Flushing, L. I.

(Gaumont News and Graphic)

One reel—rel. irreg.
Subjects to be announced later.

MUTUAL FILM

220 S. State St., Chicago

(Screen Telegram)

One reel—every Mon. News of the week.

PATHE EXCHANGE

25 W. 45th St., N. Y.

(Hearst-Pathe News)

One reel—every Wed. and Sat. News of the Week in Pictures.

UNIVERSAL FILM

1600 Broadway, N. Y.

(Animated Weekly)

One reel—every Wed. News of the week.

(Current Events)

One reel—every Sat. News of the Week.

(Universal Screen Magazine)

One reel—every week. Magazine on the Screen.

SERIALS

GENERAL FILM

25 W. 44th St., N. Y.

(A Daughter of the U. S. A.)

One reel—12 episodes—one every week. First release Jan. 19. Features Jane Vance. Produced by Jaxon Film Co.

GREATER VITAGRAPH

1600 Broadway, N. Y.

(The Woman in the Web)

Two reels—15 episodes—one every Mon. First rel. Apr. 8. Features Hedda Nova and J. Frank Glendon.

FOURSQUARE PICTURES

729 7th Ave., N. Y.

(The Eagle's Eye)

Two reels—20 episodes—one every Mon. Features King Baggot and Marguerite Snow. Written by Ex-Chief William J. Flynn. Produced by Wharton, Inc.

PATHE EXCHANGE

25 W. 45th St., N. Y.

(The House of Hate)

Two reels—15 episodes—one every Sun. Features Pearl White and Antonio Moreno Directed by Geo. Seitz. Story by Arthur B. Reeves and Chas. A. Logue Produced by Astra. First episode Mar. 10.

UNIVERSAL FILM

1600 Broadway, N. Y.

(The Bull's Eye)

Two reels—18 episodes—one every Sat. First episode Feb. 4. Features Eddie Polo and Vivian Reed.

(The Lion's Claws)

Two reels—18 episodes—one every Sat. First episode Apr. 1. Features Marie Walcamp.

SHORT SUBJECTS

GENERAL FILM.

25 West 44th St., N. Y.

(Blue Ridge Dramas)

Two reels—rel. irreg.

The Return of O'Garry ..... 2000 ft.
Mountain Law ..... 2000 ft.
The Raiders of Sunset Gap ..... 2000 ft.

(O. Henry Stories)

Two or more reels—comedy-drama—every Sat. Features Mildred Manning, Patsey DeForest, Jean Paige, Adele DeGarde, Bernard Seigel, William Dunn, Miriam Miles, Duncan McRae, Evart Overton, Chet Ryan, Walter McGrail. Prod. by Vitagraph.

A Madison Square Arabian Night (Patsey DeForest, Duncan McRae) ..... 2000 ft.
The Ratskeller and the Rose (Adele DeGarde, Evart Overton) ..... 2000 ft.
By Injunction (Chet Ryan, Patricia Palmer) ..... 2000 ft.
The Song and the Sergeant (Alice Terry, Stanley Dunn, Templer Saxe) ..... 2000 ft.
Lost on Dress Parade (Patsey DeForest, Evart Overton) ..... 2000 ft.
Nemesis and the Candy Man (William Dunn, Miriam Miles) ..... 2000 ft.

(Judge Brown Stories)

Two-reel comedy-dramas—rel. irreg. Series of 20 stage acts, written and supervised by Judge Willis Brown.

Thief or Angel ..... 2000 ft.
The Rebellion ..... 2000 ft.
A Boy-Built City ..... 2000 ft.
I'm a Man ..... 2000 ft.

NEWS OF STOCK PLAYS AND PLAYERS

"Rosemary" in Oakland

OAKLAND, CAL. (Special).—Bishop: "Rosemary" was the offering of the Bishop Players week April 15-20, and the play is another mark of credit to the excellent work of this popular stock company. Betty Brice, in the role of Dorothy Cruickshank, has a part very much to her liking, and looked very winsome and pretty in her old-fashioned costumes. J. Anthony Smythe has an excellent part in the role of Sir Jasper, and, as usual, gives a magnificent portrayal of the part. Hugh Metcalf as the Professor, Harry Garrity as George, the post boy; John Sheehan as Abe, George Webster as Capt. Cruickshank, and Georgia Knowlton as Mrs. Cruickshank, were all seen to advantage in their various parts and gave excellent support. "Wildfire" will be the attraction for the week, April 21-27, with Will Archer and Wallace Pyke especially engaged for the parts of Bud, the stable boy, and Donovan, the trainer.

Macdonough: The Crane Wilbur Players in "De Luxe Annie," with Beth Taylor in the title-role. Miss Taylor, who is an Oakland favorite, received an ovation upon her first appearance, and Oral Humphreys, in the character of Cyrus Monroe, was also well received. Emilie Melville, Hugh Knox, Will Lloyd, Lucille Webster were well cast, and made the most of their respective parts.

Hippodrome: "Playthings," with Auda Due in the leading role, is the offering of the Hippodrome Stock company, and it is proving the biggest drawing card of the season. Although Miss Due's work stood far above all the other players, she was given excellent support by Del Lawrence, Chauncey Southern, Rupert Drum, Howard Nugent, William Maylon, Margaret Nugent and Florence Printy. For the third week of Miss Due's engagement, "The Little Shepherd of Bargain Row."

LOUIS SCHEELIUS.

* * *

Old Player Quits the Stage

HAVERHILL, MASS. (Special). — Academy Players, April 22-27, presented Edward Sidman's rural play, "York State Folks." Ione Magrane and Walter Gilbert were excellent, they succeeded in fitting themselves to their roles in such a perfect and delightful manner as to leave nothing to be desired. Walter Scott Weeks playing one of the finest bits of character acting ever offered on this stage. Mable Colcord, Gertrude Walters and James Hayden were fine. Clifford Boyer, Carrol Daly, Gladys McLeod and Kenneth Fleming gave excellent support.

William Freeman, who has been with the Academy Players for the past three years, left the company and the stage last week. He has been a valuable asset to the company and the profession, and will be sorely missed. During his stay in Haverhill he has gathered around him a host of friends who regret his leaving. Mr. Freeman's career as an actor covers a period of almost thirty years, playing with some of the most noted people of the profession, including both Joseph and Thomas Jefferson, Lawrence Barrett (in "Rienzi"), Thomas Keene (in "Richard Third"), and a season as leading man with Miss Leigh De Lacy. He has appeared in stock in San Francisco, Los Angeles, Wheeling, Grand Rapids, Brockton and with the Academy Players, Haverhill, for the past three seasons. With his closing here he retires from the stage and is contemplating entering business.

C. T. ISSERTELL.

* * *

"Cozy Corners" in Salem

SALEM, MASS. (Special).—For the week, April 15-20, Manager Katzes showed his usual good judgment by picking a play that pleased every one—a rural comedy-drama, "At Cozy Corners." Julian Noa as Clyde Hollister, the young minister, was a sincere and pleasing figure, and Jane Salisbury as Avis Merrill was both sweet and charming. Mr. Noa and Miss Salisbury had a number of exceptionally nice little scenes together that pleased the audience immensely. As usual, Florence Hill, Priscilla Knowles and Elmer Thompson furnished the comedy, and it was of the side-splitting variety. Joseph Thayer had another character part of the type in which he excels, and John Mack was a rather mild, would-be villain; Flora Frost did her usual good work, as did David Baker. Manager Katzes has a number of remarkably good plays for the next few weeks, the first of which is "A Man's Job," by John Meehan. This is an up-to-the-minute war play, and it will be seen on Broadway next year with Henry Miller as the star.

DOROTHY BENNETT.

Oliver's "Never Say Die"

At Lincoln, Neb., the Otis Oliver Players offered last week Nat Goodwin's comedy "Never Say Die," by Wm. H. Post. The comedy is playing to capacity houses. This week the company is offering a new play, "The Man from Over There."

The Oliver Theater is playing all the road shows at the Orpheum Theater, giving the stock company all the time at the Oliver. The Orpheum is the leading vaudeville theater in Lincoln, playing city time vaudeville the last three days of each week, the road shows filling in the fore part of the week.

With the Oliver Players in Lincoln are Vada Heilman, Fern Renwith, Emma May, Harriet Glasgow, Herbert Thayer, Andrew Streng, George Dayton, Roy Van Fossen, Wm. McConnell, Jack Goodwin, Wm. Moore. Harry Manning is press agent.

Wilkes in Seattle

SEATTLE, WASH. (Special). — The Wilkes Players, at their theater, presented week April 7 Klein's "The Lion and the Mouse" to very appreciative audiences. Grace Huff as Shirley Rossmore entered into the spirit of her role, and carried her lines with an earnestness that was most forcible and convincing; Ivan Miller could not have done better as Jefferson Rider; Henry Hall did fine character work as John Burkett Rider; Dorothy Meeks' Miss Nesbit added bits of bright comedy to the opening act; Erman Seavey and Fanchon Everhart, as the father and mother of Shirley Rossmore, got all there was to be had out of their respective parts; George Rand, Ruth Renick, Jane Darwell, George Barnes, and others contributed to the success of the performance. "Paid in Full," week April 14.

CAROLINE MENDELL.

ALCAZAR PLAYERS, PORTLAND, OREGON

Left, top, Betty Barnicoat, second woman; Next, Anna Winston, ingenue; Right, Ruth Gates, leading woman; Edward Horton, leading man. The company has been playing the Baker Theater during the season of 1917-18 and will continue until the close of the present season

Albee Players, Providence

PROVIDENCE, R. I. (Special).—The Albee Players, at Keith's, presented for the first time in Providence, William Collier's "Nothing But the Truth," week April 22-27, and gave an excellent performance. Burton Churchill as E. M. Ralston was exceedingly good in a well-played part. Chas. Schofield made a fine bishop. Eugene Revere was well cast; Raymond Bond in the Wm. Collier part was very good; Miss Shelly as the actress, Helen Reimer as the doubting wife, had congenial roles. Miss Tierney's contribution was a finely sensed impersonation of a spoiled young musical prodigy. "The Silent Witness," April 29-May 4.

W. F. GEE.

Players in Portland, Ore.

PORTLAND, ORE. (Special).—The Alcazar Players at the Baker registered a genuine success week of April 7, in their production of "Believe Me, Xantippe." All the players fit their parts particularly well and the production went well with the large and responsive audiences. Edward Everett Horton and Ruth Gates in the leads, characterized their parts in an interesting and attractive way that will be long remembered. Highly picturesque always, and seasonably dramatic, were George Taylor, as the crook; Smith Davies, as the jailer, and James Guy Usher, as the sheriff.

JOHN F. LOGAN.

Flashes from Many Stock Stages

"Just a Woman," by Eugene Walters, was offered by the Emerson Players at the Colonial, Lawrence, Mass., week of April 8. The opening performance on Monday night was greeted by a crowded house.

—

Spring and Summer Stock

The Savoy Players, A. E. Ryan, manager, will open a Spring and Summer engagement of high class stock at the Savoy Theater, Fort Worth, Texas. It is proposed to play only the latest and most popular releases. Virginia Perry and W. H. Belmont are to play the leads and Edward Power will direct. The company will include Misses Elaine Kirby, Fanny Keeler, Beatrice Dorre, Marion Vavasior and Messrs. Thomas St. Pierre, W. H. James, Wallis Roberts, Louis St. Pierre and Jack Sales.

—

Off and On

Ralph Campbell, after signing a contract for Summer stock and a new production for next season, canceled both to sign with Uncle Sam in a new branch of the service, the U. S. A. Tank Corps. He is stationed at Fort Slocum for one week, when to goes to Gettysburg, Pa., for four to six weeks and then to France for intensive training. He sends his best wishes to all his friends, and those who wish to send a cheery card or letter to wish him luck can send them to his home, Shumway Circle, Wakefield, Mass., and they'll be forwarded to him.

—

Harold Claflin has left Norwalk, O., and is now with the Walter Davis Stock in Sharon, Pa.

—

Jack Morton of the "Seven Days Leave" company closes in Canada, June 8-10, playing "Lord Arthur Pendennis." He appeared with success at the Grand, in Toronto, Ottawa, and other Dominion cities in April, and is booked for the same cities in May.

—

The Jessie Bonstelle Stock company start their annual engagement at the Garrick Theater, Detroit, May 20, and will remain for their usual ten weeks.

—

The Temple Stock Company of Hamilton, Canada, has postponed the presentation of plays and for the present will give moving pictures. The first given was "The Blue Bird," April 5.

—

Morgan Wallack closed his stock season at the Grand, Sioux City, Ia., April 13, with "The Unknown Voice." The company is now at Camp Funston, Kans.

—

James Carroll, formerly manager of the Poli Theater in Scranton, Pa., is to take over the management of the Poli house in Washington, D. C.

—

Jack X. Lewis opened with a new stock company in Raleigh, N. C., April 8, in "The Girl He Couldn't Buy," "The Vampire" following.

—

"The Angelus" has recently been given by a sterling company in Hutchinson, Kans., South Bend, Ind., and Quincy, Ill.

—

Ted Dalley opened another stock company at the Grand, Lima, Ohio, with "Kick In," week April 7.

—

Alice Clements as Mary McTarish in "Romance," at Worcester, Mass., emphasized her popularity in that city. Corliss Giles is the leading man. The two show the efficacy of team work.

—

Oliver's company at the Columbia, Grand Rapids, Mich., is under the management of Harry Wallace, while the third stock company, now in its seventh week at the Oliver Theater, Lincoln, Neb., is under the direction of Otis Oliver.

—

"Never Say Die," the Nat Goodwin comedy, was the bill at the Oliver, Lincoln, April 7. Maurice Clark and Laura Himlick have joined the Moline stock company from Lincoln.

—

Sanger and Jordan announce the release for stock in restricted territory only, "The Brat" and "Up Stairs and Down," also that "What's Your Husband Doing?" is now available everywhere.

—

At the Mozart, Elmira, N. Y., the Bibson Stock company closed April 13 a successful dramatic stock season that opened Sept. 1.

THEATRICAL ACTIVITIES OF THE WEEK

ACTORS' EQUITY ASSO'N

Organizations to Remedy Evils of Profession

Members of the A. E. A. Are Most Earnestly Urged to Send Reliable Addresses to the Office of the Association.

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, April 30, 1918. The following members were present: Messrs. Francis Wilson (presiding), Kyle, Stewart, Cope, Arliss, Stevenson, Mills, McRae, de Cordoba, Deming, De Angelis, Mitchell, Christie, Connelly and Coburn.

New members: Charles Bird, Adelyn Bushnell, Helen Du Bois, John W. Dugan, Edwards Davis, Dorothy Dunn, Grace E. Fielding, Louise Gerard, John Gordon, Claire Grenville, Georgia Lee Hall, Thos. B. Handers, Katharine Hayden, Arthur C. Howard, Carlton S. King, Leon Leonard, Arthur G. Milliss, Edna Morn, T. J. Murray, Madge North, George Renavent, Genevieve Reynolds, Arthur Ritchie, Edmund Sonaghan.

The Association's incumbency of the Liberty Theater on Fifth Avenue for one day, the 25th ult., met with a gratifying success. We have been informed by the Government accountants that our total of sales in the place exceeded that of any previous day, which was especially noteworthy because the primary aim is to have the greatest possible number of people substantially interested in the loan.

Ray Cox and Katherine Emmet, of the S. W. W. R., were on hand to perform their season's task of guiding the destiny of the Little House of Inspiration, and John Cope was our Chairman of the day. Others who rendered effective service were Francis Wilson, William Courtleigh, George Arliss, Howard Kyle, Chrystal Hearn, Janet Beecher, E. H. Sothern, Clifton Crawford, Jefferson De Angelis, Hubert Wilke, Marjorie Wood and Lieutenant Bagley, who went to the front from Canada as one of the first sixty thousand.

Before this appears in print a large general committee of the Association shall have met and parleyed behind closed doors as to the best means with which to put an end to a certain class of evils, now hanging like a disease on the neck of the profession, and meriting no compromise. On that occasion somebody will doubtless ask why, in the face of all that has been done to establish a reasonable standard number of performances for a week's work, there are any members of the Association who will accept an engagement to play *more* performances, including two on Sunday, without ever raising a question about extra pay. Or, again, why there is any single member who will rehearse beyond ten days without getting a contract.

The last named point calls to mind the instance of an actor who refrained from signing the U. M. P. A.-A. E. A. contract when proffered him declaring "everything will be all right," and who continued to rehearse for two weeks when he retired from the engagement. Probably the managers' association would tell the manager in this case, if he appealed to it, that he should have insisted that the actor sign the contract within the first ten days of rehearsing or get out. If we are to demand this of managers, then we must stand ready to grant it to them.

Referring again to the matter of tryouts, the most amazing story came to us a few days ago. A comparatively unknown stage manager, who said he was backed by a well-known firm of producers, proposed to the actors he had sent for that they should rehearse the play in hand three weeks, and then go to Washington, D. C., and present it a week—with the understanding that no one would receive more than living expenses at the Capital as compensation. Four weeks devoted to showing a play gratuitously, which, should it prove of merit, would probably be recast for next season with the personal favorites of the "well-known producers."

The Actors' Equity Association desires its members to be self-respecting men and women of reason and common sense. It is seriously hindered by the deficient individual who is a despicable coward, and so selfish that he is afraid to ask for the least of his profession's rights because to use his own words: "It might hurt *me*."

By the order of the Council.

* * *

Robert Cummings has replaced Clarence Handyside as Mr. Lee in the cast of "Nancy Lee," at the Hudson Theater.

Friars Give Automobile

The Friars Club will provide a large automobile to be used as a carryall by convalescent soldiers returned to base hospitals here, thus affording plenty of fresh air as an aid to their recovery. This is an effective way of showing appreciation of the work our men are doing in France.

* * *

Actors' Theater Dinner

On Friday night the players and playwrights who organized the Actors' and Authors' Theater will give a dinner at the Cafe des Beaux Arts, when the organization's plans will be set forth in detail. The general aim is to operate a theater in this city on a co-operative basis. Edwin Milton Royle is president, and among the members are Augustus Thomas and Louis K. Anspacher.

* * *

Kay Laurell's Return

Kay Laurell, who left the stage two years ago to wed Winfield R. Sheehan, will soon return to the footlights. Florenz Ziegfeld announces that she has been engaged for the new "Follies" to be produced in Atlantic City next month preliminary to a Broadway engagement.

* * *

Passes 300th Performance

"Jack o' Lantern" at the Globe has passed its three hundredth time to the capacity of the theater at every performance.

* * *

Robins Players Please

Robins Players in Toronto gave the merriest farce imaginable in "What's Your Husband Doing," the last week in April. Never has the company appeared in parts so suited, and Helen Travers's Sylvia was the breeziest thing she has given in a long time. Mr. Robins, easy and graceful, made a good John Widgast, and Miss Caruthers as Mrs. Widgast was charming.

Miss Aimee Dalmores resigned after two weeks her position as leading lady with the Robins Players, and returned to New York.

* * *

Treasurers' Club Benefit

The annual benefit of the Treasurers' Club of America was held at the Hudson Theater, Sunday night, May 5. The membership of this organization comprises all the box-office men of the leading theaters. Several of the stars appearing in New York at the present time volunteered their services. A service flag of sixteen stars was unfurled.

Here and There

"Italy," a new picture by Ben Ali Haggin, has been added to the Ziegfeld "Midnight Frolic" on the New Amsterdam roof.

Count de la Jarrie, corresponding member of the ministry of public instruction in Paris, is conducting a series of ten lectures on "Chanson Francaise" in Carnegie Hall. His subjects embrace the periods of the twelfth, thirteenth and fourteenth centuries.

Reggie Sheffield and Arthur Elliott have been added to the cast of "The Man Who Stayed at Home," now appearing at the Forty-Eighth Street Theater.

Catherine Cornell, daughter of Dr. Peter C. Cornell, manager of the Majestic Theater, Buffalo, is making her debut as an actress this season in Buffalo with the Jessie Bonstelle Stock Company.

Caro Roma recently returned from abroad, where she spent the past three years. During her absence she had published nine songs and wrote three volumes of verses, which will be placed before the reading public by the Syndicate Press.

Calvin H. Ross, a stage hand at English's, has filed suit for $15,000 damages in the Marion superior court, Indianapolis, against Ad. F. Miller, manager of the theater, the Valentine company and "Ziegfeld's Follies" for injuries he received March 18 when a sandbag fell on him.

* * *

Births

Valli Valli, the prima donna, formerly of London, and now Mrs. Louis Dreyfuss, wife of the music publisher of that name, has become the mother of a daughter. Henry W. Savage has already placed the newcomer under contract for a prima donna role in 1938.

* * *

Deaths

MACDONA—Harry Macdona of the old Boston Museum Stock Company died March 30 in Philadelphia. He had been in poor health for two years. He is survived by his widow, of Scranton, Pa., formerly of Boston, known on the stage as Carrie Merah Ellis.

MADDEN—Roy Madden, for several years manager of the Mutual Film Exchange in Spokane until a year ago, is dead at Salt Lake, his former home. He was the husband of Madame Othick, who has achieved prominence in concert work. Her husband's death occurred the day following her principal recital of the season in New York.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MAY 11

Theatre	*Play*	*Date of Production*	*Number of Performances*
Astor	Fancy Free	April 11	36
Belasco	Polly With a Past	Sept. 6	305
Bijou	A Pair of Petticoats	Mar. 18	64
Booth	Seventeen	Jan. 21	128
Broadhurst	Maytime	Aug. 16	316
Cohan	Service Night at an Inn	April 15	32
Cohan and Harris	A Tailor-Made Man	Aug. 27	324
Comedy	Salome	April 22	24
Cort	Flo-Flo	Dec. 20	177
Eltinge	Business Before Pleasure	Aug. 15	320
Empire	Belinda The New World	May 6	8
44th Street	Hearts of the World (film)	April 5	71
48th Street	Man Who Stayed at Home	April 3	45
Gaiety	Sick-a-Bed	Feb. 25	88
Globe	Jack o' Lantern	Oct. 16	238
Henry Miller	A Marriage of Convenience	May 1	6
Hippodrome	Cheer Up	Aug. 23	442
Hudson	Nancy Lee	April 9	39
Liberty	Going Up	Dec. 25	170
Lyceum	Tiger Rose	Oct. 3	260
Maxine Elliott	Eyes of Youth	Aug. 22	313
Moroseo	Lombardi, Ltd.	Sept. 24	270
New Amsterdam	The Rainbow Girl	April 1	48
Park	Seven Days' Leave	Jan. 17	133
Playhouse	Little Teacher	Feb. 4	112
Plymouth	A Doll's House	April 29	16
Princess	Oh, Lady! Lady!	Feb. 1	117
Republic	Parlor, Bedroom and Bath	Dec. 24	173
Shubert	The Copperhead	Feb. 18	98
39th Street	A Cure for Curables	Feb. 25	88
Vieux Colombier	The Servant in the House (rev.)	April 24	21
Winter Garden	Sinbad	Feb. 14	111

Northampton Players

Close Season at Municipal Theater

The 1917-18 season of the Northampton, Mass., Municipal Theater, closed April 27. Melville Burke's first year of directorship has been an unquestioned success and this under conditions, both general and local, of unprecedented handicap. His unflagging and unsparing personal devotion to the interests of the theater have won the public to an extent bound to tell incalculably in the future career and consolidation of the theater. The sincerity, originality and quality of his productions have proved his artistic quality. Moreover, in spite of the greatly increased cost of material in connection with every department of production, the theatre has been run at less cost with no diminution of value received.

* * *

To Play in Stock

The following have been engaged for the Wilson Avenue Stock company in Chicago: Olive Templeton, Helen Joy, Thelma White and Tom H. Wallace.

Engaged for the Howard Rumsey Players at the Lyceum Theater, Rochester: Margot Williams, leading woman, Roy Gordon, leading man, Edward Wade, Charles Halton, Vida Croly Sidney, Miriam Sears, Alfred Beaumont and Charles Stilwell. For the new Liberty Theater Stock company at Stapleton, Staten Island: Carl Brickert, Millard Vincent, Louis Albion, Charles Hallock, Frances Younge, Pauline Smith and William Malone; they opened April 29.

* * *

$25,000 for "You Know Me, Al"

The soldiers of the 27th Division, stationed at Spartanburg, who have been appearing for two weeks in "You Know Me, Al," at the Lexington Theater, were dined at Murray's Sunday night. Lieut. Halloran, who accompanied the men, and who wrote the play, said the performances here had netted $25,000.

The company appeared at the Belasco Theater in Washington Monday night, ostensibly to allow the President and Cabinet to see the play.

* * *

Anna Held Improving

Anna Held, the actress, who has been seriously ill in the Hotel Savoy for several days, is on the road to recovery, it is announced.

The actress's physician, Dr. Donald McCaskey, of 24 West Fifty-ninth Street, says the crisis in her illness has passed and that she is now out of danger.

* * *

Players Engaged

Harry Davenport has been engaged for a leading role in "The Melting of Molly."

Dorothy Donnelly is the latest addition to the all-star cast which is to present "Out There" on tour and in this city for the benefit of the Red Cross. J. Hartley Manners, author of the play, personally directs the rehearsals, which began April 29.

Grace Fielding has been engaged by A. H. Woods to succeed Helen Menken in "Parlor, Bedroom and Bath," at the Republic Theater. Miss Fielding played in "Potash and Perlmutter" and "Potash and Perlmutter in Society."

Helen Menken, who has been playing in "Parlor, Bedroom and Bath" in New York, has been engaged by Smith and Golden for the leading woman's role in "Three Wise Men," which had its premiere at Washington, D. C., May 6.

Robert Emmet Keane, vaudeville headliner and musical comedy favorite, has been engaged by Henry W. Savage as principal comedian of the cast to support Mitzi, in a new and as yet unnamed musical play from the pens of Edgar Allan Woolf and Jerome Kern.

Jane Gilroy will have a special part in a new production, "Peg of Peacock Alley," under the management of M. J. Cavanaugh.

Belle Mitchell is engaged to play the title role in "The Heart of Wetonah," under the management of Louis Miller, touring Canada during the Summer.

Ian Keith and William Streett have been engaged for the Washington Square Players.

Mac Macomber has been engaged for "Peg of Peacock Alley" under the management of M. J. Cavanaugh.

Motion Picture Trade Directory

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Pictures and Playing Them

(*Continued from page 671*)

"Playing the Game"

THE PICTURE

Five-part Drama by Julien Josephson. Produced by Ince and Released by Paramount. Features Charles Ray, supported by Doris Lee, Lillian Lorraine, Harry Rattanberry, Robert McKim, Billy Elmer, Charles Pearley. Directed by Victor L. Schertzinger.

Values

Entertainment	Good
Story	Good
Acting	Very Good
Photography	Good
Technical Handling	Very Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The singular personality of Charles Ray. A virile story interpreted by excellent acting and helpful direction. The fight between Ray and McKim. The frequent whimsical comedy.

The Story and Production

The story of "Playing the Game" provides Charles Ray with an exceptionally strong vehicle, and his characterization of the leading character, coupled with the fine acting by the rest of the company and good direction makes a production of decided merits. Its plot is of a popular type and is made thoroughly enjoyable by a generous admixture of excitement and comedy. The love interest is pleasingly unobtrusive.

"Playing the Game" tells the story of a city youth who has inherited millions which he is wasting in night life along the Great White Way. Through the agency of a fight, wherein he believes he has killed a man, the hero runs away from the authorities which he supposes are after him, and goes to an Arizona ranch. There he develops his manhood and remains to marry the daughter of the ranch manager. The contrast between the life of the city and the healthful, expanding existence in the open country is decidedly marked.

ADVERTISING IDEAS

Besides a generous use of photographs and the name of Charles Ray, an effective lobby display could be rigged up by having a large canvas on which is painted two figures, one upright in cowboy garb, the other prostrate in evening clothes. Both should have Mr. Ray's face. Letter underneath: "Larry Prentiss Conquers Himself. Charles Ray in 'Playing the Game.'" By all means utilize your entire mailing list, sending a letter out a week or so in advance and then follow up with postal cards two days before showing and then on the day. Newspaper stories should bear on the "playing the game" angle, bringing in the name of Mr. Ray as frequently as possible.

Catch Phrases

"An Ince Picture." "How Larry Prentiss Played the Game For All It Was Worth and Won Happiness and Love." "Playing the Game Beneath the White Lights Nearly Wrecked the Life of Larry Prentiss. But He Saved Himself."

MUSICAL PRESENTATION

Open with a waltz.
T. At the brilliant cafe, trot.
At Larry reading, slow soft.
T. This is Larry's swan song, waltz again.
At fight, agitato.
T. I can't answer, soft slow.
T. I've only got my own, light intermezzo.
T. With twenty dreary miles, agitato.
T. The Bar X ranch house, caprice soft.
T. Hobos, by crimmy, agitato.
T. An unadvertised brand, waltz.
T. At the end of the half hour, rapid movement.
T. I 'ardly dared tell you, a jig.
T. We're partners now, soft idyl.
Larry and Moya at fence, soft waltz theme.
T. There's hawses, rapid agitato.
At home again, soft coquette style.
T. I'm going to make Purdy, rapid movement.
T. The sheriff just handed, waltz to end.

* * *

"Masks and Faces"

THE PICTURE

Six-Part Drama from the play, "Peg Woffington," by Charles Reade and Tom Taylor. Released by World Pictures. Features Sir Johnstone Forbes-Robertson. Supported by Irene Van Brugh, Dennis Neilson Terry, Gladys Cooper, Dion Boucicault, Sir George Alexander, Ben Webster, Lillah McCarthy, Weedon Grossmith, H. B. Irving, Gertrude Elliott, Henry Vibart, Donald Calthrop, J. Fisher, White Russell, Winifred Emery, May Brough, Gerald Ames, Lottie Venne, Nigel Playfair, Lyall Swete, Renee Mayer, Lillian Braithwaite, Stella Campbell, Viola Tree, C. M. Lowne, Helen Hayre, Sir Squire Bancroft.

Values

Entertainment	Good
Story	Fair
Acting	Excellent
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

A picture designed for the benefit of war charities with an all-star cast headed by Sir Johnstone Forbes-Robertson. A celebrated stage play transferred to the screen. Settings and costumes in perfect keeping with the play's period—that of the Georges. A super-excellent production.

The Story and Production

The play presents an episode in the life of Peg Woffington, a celebrated English actress of the eighteenth century. It is preceded by a picturization of the conference of the leading playwrights, actors and managers of England, which led to the selection of the vehicle for the all-star cast. Bernard Shaw, Sir James M. Barrie and Sir Arthur Pinero are among this number, and each arises in turn to speak in favor of the project.

The story itself opens with the journey to London of one Ernest Vane, a young country gentleman, who meets and becomes infatuated with Peg Woffington, then at the height of her fame.

The picture is splendidly mounted and recreates, with amazing fidelity to detail, the atmosphere of Georgian times. The acting is all which it could be, even in the minor characters, and is rendered particularly distinctive by the charm and grace of Gladys Cooper.

ADVERTISING IDEAS

The advertising possibilities of this production are practically unlimited. The all-star cast is the biggest feature. Posters and press notices should play this point to the limit, featuring, incidentally, the stellar position of Sir Johnstone Forbes-Robertson. The fact that the production was made to raise money for the Allies is a point of importance, and mention should also be made of the celebrities in the conference which precedes the picture, notably Bernard Shaw as a personage of international reputation and interest. Then the play, from all of its quaint, historic angles, should be advertised at length. Cuts of the players can be secured from the World Pictures Corporation.

Catch Phrases

"See the Greatest Cast Ever Assembled for the Screen." "Masks and Faces—With An All-Star Cast." "What Are 'Masks and Faces?'" "See it at the ———— Theater, May ————."

MUSICAL PRESENTATION

Open with English airs.
Title: Stage masks may cover, slow soft movement.
T. Let the little ones eat, intermezzo style.
T. Ladies and gentlemen, a gavotte style.
T. The opening night of, a march, classic.

T. Peg meets Vane for the first, old gavotte.
T. The present stage hath no, soft slow.
Fiddler starts to play, a minuet.
T. Now give us Ireland's, a jig.
T. To the members of the, a slow waltz.
T. Peg declines a flattering, old gavotte.
T. Mrs. Vane decides to visit, moderate appassionata.
T. A letter from home, a slumber song.
T. Rejected, old gavotte.
T. I shall never forget those, love song.
T. At the entrance to Covent, intermezzo.
Peg takes fiiddle, a lively English air.
Dance stops, old gavotte.
T. Pray forgive me, Madame, soft expressive.
T. I wage a cool hundred, dramatic.
T. News from home, light pastorale.
T. A painter to him, soft love song style.
T. Meanwhile Peg gives, old gavotte.
T. The critics arrive, a caprice.
T. I am come to you because, love song.
T. And now sir you shall see, soft humoresque.
T. Sister what do I not owe, old gavotte.

* * *

"Paying His Debts"

THE PICTURE

Five-part Comedy by Alvin J. Neitz. Released by Triangle. Features Roy Stewart, supported by Josie Sedgwick, Dixie Doll, William Ellingford and Walter Perkins. Directed by Cliff Smith.

Values

Entertainment	Good
Story	Good
Acting	Good
Photography	Very Good
Technical Handling	Good
Settings	Very Good
Moral Effect	Wholesome

Points of Interest

Roy Stewart in a dual role, his excellent acting and pleasing personality. An ever popular western story. Beautiful scenery and photography.

Story and Production

"Paying His Debts" belongs to that ever increasing list of popular western pictures in which there is a slight, though interesting, story, plenty of action, daring horsemanship, a love interest, and gorgeous western scenery for a background. But in addition, this Triangle production possesses another claim for popularity in that it presents Roy Stewart in a dual role. He acts capitally in both parts he is called upon to play and in many scenes an almost uncanny feeling is aroused when he—through the art of double exposure—is seen in conversation and close communion with himself as another character.

The story concerns a poor chap who has been befriended by a highwayman. As the two bear a close resemblance, the highwayman asks aid in keeping his business secret and suggests that he be impersonated at the village on days that he hold up the stage coach. To repay the bandit's kindness the man consents and later becomes complicated in a round-up for the robber. Finally maters are cleared and the man resumes his own identity and finds happiness with a rancher's daughter.

ADVERTISING IDEAS

The fact that Roy Stewart plays a dual role in "Paying his Debts" is important from an advertising viewpoint and exhibitors should feature this fact. Present photographs of him in both of his characterizations in the lobby and draw public attention to his two identities in the picture. Roy Stewart is rapidly becoming a favorite actor in western roles, so lay stress on the fact that he plays western men in both of the characters he portrays in "Paying His Debts."

Catch Phrases

"While Paying His Debts He Nearly Lost His Life." "He Risked His Life and Reputation to Repay a Friend's Kindness." "Roy Stewart Plays a Dual Role in a Story of the Great West."

"Honor's Cross"

THE PICTURE

Six-Part Melodrama by H. B. Daniel. Produced by Selexart and Released by Goldwyn. Features Rhea Mitchell. Supported by Herschel Mayall, Edward Coxen, Jos. J. Dowling, Roy Laidlaw, Adele Farrington. Directed by Wallace Worsley.

Values

Entertainment	Good
Story	Good
Acting	Very Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Fair

Points of Interest

A gripping melodrama of underworld crime. Appealing characterization of Rhea Mitchell's. Clear photography and good direction in a picture whose best bet is its rapid-fire action and sensational character in general.

The Story and Production

Jane Cabot is one of the city's thousands of working girls. Her mother is a cabaret singer and upon her illness, Jane takes her place in the resort which is owned by Thomas Dolan, a political boss. Dolan visits the place, accompanied by the son of a mountain guide he has met on a hunting trip, and is attracted by the girl's beauty. He makes an indecent proposal to her, is repulsed, and then commences a systematic persecution of the girl which results in her continual discharge from the positions she secures.

Jane's father, meanwhile, kills a policeman in a saloon brawl, and the influence of Dolan is sought to save him from the electric chair. Dolan's charge for the service is Jane. Beside herself, the girl at length resolves upon the sacrifice, when Lee Stevens, the mountain boy, intercedes and battles with Dolan. The district attorney, in the meantime, has secured evidence against Dolan, and in a smashing climax, the political boss is escorted to the patrol wagon and Jane and Lee conclude to share happiness together in the mountains.

The picture is realistically produced, and the scenes in the dance halls are particularly striking. Rhea Mitchell gives an appealing characterization of a poor girl beset by inimical circumstances which conspire to accomplish her ruin. Herschel Mayall gives a strong performance of Dolan, the political boss.

ADVERTISING IDEAS

The angle from which this picture can best be advertised is playing up the sensational nature of the story and the medodramatic incidents with which it fairly teems. The lobby display should consist of photographic stills, together with the 22 x 28 action pictures in colors and uncolored, and the lithographs which the Goldwyn company provides for this production.

Circularization should be used extensively, containing attractive short lines to promote curiosity in the picture. A small boy might be employed in the sandwich capacity, to bear a wood and paper cross through the streets of your town or city, with lettering on the reverse side advertising the picture in your theatre.

Catch Phrases

"Do you Bear 'Honor's Cross'?" Are You a Working Girl?—if so, See 'Honor's Cross, at the ——— Theater, on ———" "Do You Know You Can Pay to Have a man killed? Tom Dolan did it in 'Honor's Cross.' See it at the Theater." "Drink Did It! Did What? Drink Caused Jane Cabot to Bear 'Honor's Cross.'"

* * *

Book on Lighting Effects

"Stage and Studio and Lighting Apparatus and Electric Effects" is the title of a new catalogue issued by the Universal Electric Stage Lighting Company, 240 West Fiftieth Street, New York. The popularity and present-day successes of many productions, dramas and particularly musical comedies, are largely attributed to the modern developments of stage lighting. Copies free to any one interested upon request.

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(N. Y. Eve. Journal, March 26, 1918.)

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P. C. Macfarlane says that THE EDITOR'S leading articles, which usually are written by Charles Leonard Moore, are the best essays on writing being published today.

THE EDITOR has a department devoted to letters in which successful contemporary writers tell of the genesis, development and writing of certain of their published stories.

A YEARLY subscription (52 weekly numbers) costs $3.00. A four months' trial subscription costs $1.00. Single copies are $.10 each.

THE EDITOR, Box G, Ridgewood, N.J.

EVERYTHING YOU WANT TO KNOW ABOUT MOTION PICTURES IS IN MOTION PICTURE TRADE DIRECTORY

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

PERSONALITIES

Ben Atwell, who has been the press representative of the Winter Garden for some time, has left that theater to handle the publicity for the Marion Davies feature, "Cecelia of the Pink Roses."

Henry MacMahon has added to his many other activities the handling of the publicity for the Educational Films Corporation.

Lynn Card, general sales manager of the U. S. Exhibitors' Booking Corp., will shortly start on a tour of the principal cities, visiting the exchanges handling the U. S. features.

Among the foreign buyers in town this week is Archibald Kent of Havana, Cuba.

Manager J. H. Calvert of the Universal Exchange at Omaha, Neb., has established a branch exchange, known as the Midwest Film Exchange, at Holdredge, Neb., with W. R. Sheafi formerly assistant manager at Des Moines, Ia., as manager. This arrangement lessens the express charges and the time consumed for deliveries in western Nebraska and is reaching a field, says Mr. Calvert, that has found it hard to get satisfactory film service.

Charles Stombaugh of Minneapolis has been named tax manager of the Pathe Exchange in Omaha, Neb., to succeed C. E. Holah, who has accepted a position as manager of the Omaha branch of the United Picture Theaters of America, Inc. Mr. Stombaugh was formerly in Omaha as manager of the General Exchange.

H. Charnas, general manager of Standard Film Service Co., and a live wire in the states right field, has taken commodious quarters in the new Sloan Building, Cleveland, and is all set to receive greetings in room 316.

Thomas Dixon, Jr., returned to New York last week from Los Angeles, where he has been for the past few months attending to the details of production connected with the staging of his book, "The One Woman," which is now in the course of filming at the Paralta studios by the Mastercraft Photoplay Corporation.

A musical score for "The Unbeliever," compiled by Dick Long, orchestra director of the Strand Theater, Minneapolis, has struck the producers so favorably that they have adopted it and engaged Mr. Long to direct the orchestra in every large theater where the play is shown. The music plays an unusually large part in "The Unbeliever."

Floyd Sears, who for the past two years has been private secretary to the vice-president and general manager of the World Film Corporation, has enlisted in the marines. Mr. Sears' associates and his wide circle of friends and acquaintances in the industry wish him the best of luck in fighting for Uncle Sam.

Jack Cohn, manager of the Universal Animated Weekly department and his entire force of photographers have been comandeered by the United States Government for the purpose of teaching men registered in the Government cinema department the method by which motion pictures should be taken to obtain the best results. The first squad of Government photographic recruits reported to Mr. Cohn on April 29, and were assigned to accompany the regular staff photographer.

Norris Wilcox, office manager of the Famous Players-Lasky Corporation, gave the various department heads of the New York office an old-fashioned Southern Dinner at his home on West 34th Street the other night.

Kenneth Webb, until last week assistant to Tom Terriss, director of Alice Joyce, has been promoted to the ranks of Vitagraph directors. Mr. Webb formerly was on the legitimate stage and recently was offered an opportunity to return in an important part in a Broadway production.

E. J. Brehany, who managed "The Birth of A Nation" company No. 1 for Elliott & Sherman in seventeen Western States, has been made a sergeant-major in the 337th field artillery, Camp Dodge, Iowa. His home is in Minneapolis.

Jack E. O'Toole, formerly manager in Minneapolis of the United States Exhibitors' Company office, has returned to that city as manager of the Four Square Company's office. He spent the interim with the William Fox Film Corporation, Chicago.

Tom Burke, Minneapolis manager of the Westcott Film Company, has been placed in Class 1 by a draft board. He expects to be called to service soon.

Mrs. D. H. Hilliker has resigned from the publicity department of Select to join the staff of one of the trade papers. Her place at Select will be filled by Louise Raleigh, sister of the well-known illustrator and poster artist, Henry Raleigh.

Edward Warren, of the Edward Warren Productions, Inc., has just returned from Asheville, N. C., where he has been photographing the exterior scenes of his latest State Rights feature. Mr. Warren was accompanied by the principal actors in this production, including House Peters, Anna Lehr, Corene Uzzell, Henry Sedley, Wilfred Lytell, Dale Hanshaw and Frank Lang.

Joseph Patrick Reddy, for the last year the acting editorial head of the Motion Picture Department of the "Morning Telegraph," has joined Uncle Sam's forces. He has enlisted in the Tank Service, and left last week for preliminary training at Fort Slocum.

Harry Silverman, for two years leader of the orchestra in the Orpheum theater, Omaha, Neb., has signed a contract to lead a fourteen-piece orchestra at the Strand motion picture theater in that city. The Strand will be remodeled, redecorated and refitted during the summer for a big season next winter.

A. L. Gorman has succeeded James Clancy as manager of the Montreal Branch of the General Film Company.

Dick Donaldson, who for some months has been assistant to Jack Conway at the Triangle Culver City studio, has been transferred to the Raymond Wells Company and will act as Director Wells' assistant in the future. Donaldson has been acting as assistant to H. O. Davis and Arthur Hoyt during the filming of "High Stakes."

Lee Phelps, of the Triangle playing forces, has been ordered to report for service at Camp Lewis with the next list of draft eligibles who will be sent from the Los Angeles district. Phelps is the husband of Mary Warren, who has been featured in several Triangle plays recently.

John Wenger, scenic artist, whose handsome stage settings at the Rivoli Theater have recently drawn forth much appreciation, will hereafter act as art director for the Rialto and Rivoli Theaters. He has done much commendable work for the Russian Ballet and other organizations.

Robert Klein, a character actor with the American Film Company at Santa Barbara, has joined the army and has been assigned to the Hospital Corps at Camp Kearney. Mr. Klein has seen service at the front, having been invalided home a year and a half ago, following wounds received in fighting in France.

COMPANIES ARE INCORPORATED
Charters Granted to Six New Motion Picture and Theatrical Enterprises

ALBANY (Special).—Six newly organized motion picture and theatrical enterprises having a total capitalization of $312,000 were incorporated with the Secretary of State the past week.

All of the new corporations are located in Greater New York. The largest is the Fordal Realty and Development Corporation which is capitalized at $200,000.

The new concerns are as follows:

Standard Slide Corporation, New York City. Lantern slides and motion picture supplies; capital $100,000. Directors—J. R. Rubin, Nelson Ruttenberg, and David Cohen, 264 Riverside Drive, New York City.

Heights Amusement Enterprises, New York City. To engage in a general motion picture business. Capital $1,000. Directors—Fannie Spungen, Clara Steiner, and Mark Eisner, 243 West 98th Street, New York City.

Parkway-Strand Company, Brooklyn, N. Y. Motion picture films of various kinds. Capital $3,000. Directors — Abraham Goldstein, Lena Murov, and Simon Thaler, 408 Saratoga Avenue, New York City.

Amusement Construction Corporation, New York City. Theatrical atractions, motion pictures, restaurants and general amusements. Capital $3,000. Directors—Thomas C. Horton, William L. Sayers and H. Schieffelin Sayers, 31 Nassau Street, New York City.

Fordal Realty and Development Company, New York City. Real estate, theatres, hotels and bathing pavilions. Capital $200,000. Directors—William F. Vidal, Julius L. Forbes and Reese D. Alsop, New Rochelle, N.

Japan Trading Company, New York City. Motion picture films and machines. Capital $5,000. Directors—Stanley H. Schmitzu, Henry Anderson and Sadye Blumenfeld, 220 Broadway, New York City.

GEO. W. HERRICK.

"Berlin Via America"

THE PICTURE

Six-part Drama by Elsie Van Name. Released by Fordart Films. Features Francis Ford, supported by Edna Emerson, Jack Newton, George Henry, Ed Dorhan, George Jones, Lois Scott, Francis Feeney, William Willis, William Canfield, and Emma Warren. Directed by Francis Ford.

Values

Entertainment	Good
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Very Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The patriotic nature of the production. A story dealing with the present war and the activities of German spies in America. The appearance of Francis Ford in the leading role and his work as a director.

Story and Production

"Berlin Via America" is, as the name implies, a production dealing with the present world war. It carries a patriotic message, but unfortunately, the story used to convey this message, is burdened with inconsistencies and several rather improbable situations. But these faults will most likely be overlooked when the extremely patriotic nature of the picture is realized. Because of this patriotic appeal, the picture will undoubtedly meet with popularity.

Phil Kelly, the hero of the story, is forced to become—in appearances only—a spy to this country. He loses the good will of his people and friends but succeeds in gaining important information for the good of the United States. His work finally takes him to Germany and there he undergoes exciting times as an aviator. He is discovered by the Germans and is sentenced to death when the American army comes marching into battle and bombards the particular spot where Kelly is held. He is saved and nursed back to health by his sweetheart.

ADVERTISING IDEAS

The patriotic nature of the story should be made the main point of all advertising. Call attention to the fact that "Berlin Via America" deals with subjects daily attracting attention in the newspapers. Decorate the lobby with flags, pictures of kakhi-clad soldiers, portraits of Francis Ford in uniform, and underneath these pictures place signs describing the picture. Quote from men in high public offices. Give their opinions on the war, its outcome, etc. Display books written by men who have seen service and in general be sure to convey the idea that "Berlin Via America" is a picture whose story is based on the present war. Send out press stories to the papers and also print biographies of Francis Ford, who appeared in the leading role and is also the director of the picture.

Catch Phrases

"He Spied for America and Not for Berlin." "He Remained True to the U. S. A. Although He Wore the Prussian Uniform." "By Spying on the Prussians, He Saved the U. S. A." "The Secret Service Man Deceived the German General and Saved the American Army."

* * *

Trade Notes

All Cincinnati motion picture theater operators are being photographed so that their likenesses can be used on identification and license cards to be issued by Building Inspector Rendigs. Each operator must also sign the card. Mr. Rendigs says that this system is designed to prevent deception on the part of operators and the interchange of cards.

Monte M. Katterjohn having completed two original stories for Paralta is industriously engaged in completely forgetting work. Still, he might become inspired, and Mr. Katterjohn claims that the best stories come through inspiration rather than through dull grind.

Charles T. Schwerin, well-known exchange man of Pittsburgh, has entered the state rights field, and has purchased "Nine-Tenths of the Law" for Ohio.

FROM MANY CITIES

Chicago

CHICAGO (Special Correspondence).—Summer attractions at the Chicago theaters have been tentatively arranged as follows:

"The Cohan Review," Grand; "Doing Our Bit," Palace; "The Squab Farm," Garrick; "Just Around the Corner," Powers; "Odds and Ends," Studebaker; "Over There," Princess; William Rock and Frances White in a new show at the La Salle; "Yours Truly," Illinois; "Nothing But the Truth," Cort; "Friendly Enemies," Woods; "Hearts of the World" (film), Olympic; films at Colonial and Playhouse.

There are three important changes this week. The usual changes occurred at the burlesque houses on Sunday and vaudeville houses Monday. The Princess and Playhouse are dark, John Barrymore having left the first-named house and Margaret Anglin last-named house Saturday night.

Week May 5

Auditorium: "The Unbeliever" (film).
Cohan's Grand: "The King."
Colonial: "My Four Years in Germany."
Columbia: Sam Howe's "Own Show" (second week).
Cort: "Nothing But the Truth" (first week).
Garrick: "Lord and Lady Algy."
Illinois: "Yours Truly" (first week).
La Salle: "Leave It to Jane" (fifteenth week).
Majestic: Vaudeville.
McVicker's: Vaudeville.
National: Stock.
Olympic: "Hearts of the World" (second week).
Palace: Vaudeville.
Playhouse: Dark.
Princess: Dark.
Powers: "Blind Youth" (second and last week).
Rialto: Vaudeville.
Star and Garter: Burlesque.
Studebaker: Dark.
Wilson Avenue (stock): "His Majesty Bunker Bean."
Woods: "Friendly Enemies" (tenth week).

The Ringling Circus left the Coliseum Sunday night and are showing in St. Louis this week.

Chicago now has three "Loop" houses devoted to films exclusively, Colonial, Olympic and Auditorium, and others to follow soon.

Frank McIntyre made his initial performance in vaudeville week April 29 in "The Make-Believe Marriage," at the Palace. The Majestic bill included Alan Brooks in "Dollars and Sense," Avon Comedy Four and Vinie Daly, soprano. At the Rialto the bill was headed by a sketch, "What Women Can Do," Joseph K. Watson, comedian, and several others were on the bill. At McVicker's "The Zig-Zag Revue" headlined Beatrice McKenzie and eight additional acts.

The Star and Garter has the burlesque attraction bearing its name, "The Star and Garter Show."

W. A. ATKINS.

* * *

Hartford

HARTFORD (Special).—Parson's Theater announces the return of the musical stock company which proved so successful last summer for a return engagement. The patrons are assured of many excellent attractions and without doubt business will be larger than ever. The present season at Parson's has been, on the whole, very satisfactory, "Oh Boy" proving the banner attraction, having played a solid week to capacity business and later playing two return engagements.

The annual meeting of the Connecticut Theatrical Managers' Association resulted in the re-election of the former officers, William D. Ascough, manager of the Palace Theater, taking office for his third term as president. Mr. Morrison of the Majestic and Mr. Parson were both re-elected as vice-president and treasurer-secretary, respectively, and William F. Stevenson of Parson's, the genial treasurer of that theater, was made publicity director for the association. One hundred and fourteen theaters were represented at the meeting.

In connection with the re-election of Mr. Ascough as president of the Managers' Association, it should be mentioned that Mr. Ascough has proven a notable success as director in chief of the U. S. Government war films. Mr. Ascough was dined at the local University Club a short time ago by a number of leading citizens and was warmly congratulated.

The many friends of Winchell Smith will regret to hear that he has been confined in the Charter Oak Hospital, suffering from serious trouble with his eyes. Winchell Smith is one of the most popular playwrights in America.

SEYMOUR WEMYSS SMITH.

Indianapolis

INDIANAPOLIS (Special). — Jane Cowl came to the Shubert Murat for five nights and two matinees April 23-27, opening to a large audience which gave the star, her excellent company and play a hearty and appreciative reception. Miss Cowl made a charming Jeannine and acted with simple naturalness, rising to the emotional climax in the last act with telling force. Henry Stephenson, a commanding figure as Major Halloway, was particularly effective. Orme Caldara made a most satisfactory lover and Cecil Yapp did an excellent bit as the old French soldier. Cecil Owen, well remembered here as one of the leading members of the Forepaugh Stock company and later as the manager of the Colonial, when William Morris opened that house to vaudeville, is deserving of high praise as the unpleasant Captain Watlinge. Business was good throughout the week. "The Passing Show of 1917," with DeWolf Hopper and others, April 29-May 1. The house opening night was taken by the Shriners for their last theater party of the season to a packed house for the benefit of the Red Cross. "The Naughty Wife" May 6, last regular attraction of the season. Stuart Walker Players open their season May 20.

Keith's offered an unusually good and varied bill week April 21.

The Park closed its regular season with "The Unmarried Mother" week April 21. Beginning April 28 the house was turned over to the films for the Summer.

William Fox, the well known picture man, bought $10,000 worth of bonds one night recently from a box at Keith's.

Jane Cowl, assisted by members of the cast of "Lilac Time," worked in the interest of the Liberty Loan between the first and second acts night of April 24 and succeeded in raising $7,500. Miss Cowl offered to subscribe $500 to the local quota if her donation would be covered by a similar amount. Four persons responded to the offer and then Miss Cowl offered to subscribe $1,000 in addition to her first offer and this amount was also covered by four persons.

PEARL KIRKWOOD.

* * *

Cincinnati

CINCINNATI (Special).—Interest locally centered in the biennial May Music Festival held in Music Hall May 7-11. Eugene Ysaye, the great Belgian violinist, conducted the concerts and a notable array of soloists has been announced, including Florence Hinkle, Mabel H. Garrison, Margarete Matzenauer, Merle Alcock, Giovanni Martinelli, Evan Williams, Lambert Murphy, Clarence Whitehill, Charles Trowbridge Tittman, Reinald Werrenrath and Carl Formes.

Stuart Walker's stock company worked its way into the good graces of Cincinnati playgoers through the medium of its first offering at the Lyric April 21-27, which was the Cohan comedy, "Seven Keys to Baldpate." George Gaul, who played the leading role, was extremely convincing at all times. He should be a prime favorite with the ladies before the four weeks' engagement is up. Margaret Mower as the leading lady of the company proved irresistably charming as Mary Norton. We expect much of her in future productions.

"Intolerance" at the Grand, second week, April 22-27. Pershing war films follow.

Several members of the German Stock company were arrested a few nights ago in a raid on their rehearsal headquarters at the Cincinnati Turner Hall. Definite charges have not been made as far as I have been able to gather, but evidently the Secret Service sleuths have been working to no cross purposes when they threw this bolt into the German company.

WM. SMITH GOLDENBURG.

* * *

Anniston, Ala.

ANNISTON, ALA. (Special).—Lyric, H. L. Ernest, manager: Keith's Vaudeville opened in April to S. R. O.; three performances daily. This theater with 1,500 seating capacity just completed at a cost of $100,000, and completed in 105 working days will be devoted exclusively to Keith's Vaudeville. Playing to packed well-pleased houses.

Noble, A. R. Noble, manager: "Bird of Paradise," April 11; "Mr. Jiggs in Town," April 15, fair to medium; "The Beauty Spot," week April 17, 18.

F. A. Wade, manager of "Beauty Shop," who for many years has been known to the theatrical world, unfortunately lost his brother, H. E. Wade, of Oskaloosa, Ia., after a brief illness of two days; of pneumonia.

Motion Pictures: Savoy, Strand, Garden, Theater, all playing to packed houses on account of the soldiers at camp McClellan, composed of 40,000 troops.

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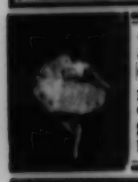
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Denver

DENVER (Special). — After a period punctuated with frequent dark weeks the Broadway announces bookings well into June. April 22, Maude Fulton in "The Brat." Then follows "The Wanderer." Lou Tellegen in "Blind Youth," and Maude Adams in "A Kiss for Cinderella."

The Denham company played "Girls" in a highly creditable manner, April 6-12. "The Shepherd of the Hills" follows. Business continues satisfactory.

Will Cressy and Blanche Dayne made things hum at the Orpheum week April 8. Mr. Cressy spoke at a meeting in behalf of soldiers' smokes, and also at a Liberty Loan meeting. Gertrude Hoffman, April 23. Manager Fabish has written a letter of protest concerning the sulphur baths at Salt Lake. Players take the plunge there, and on arriving in Denver are often suffering from colds and unable to go on. This occurred last week with Miss Santi and her partner.

The Princess showed April 7 the first of the Clover Comedies made in Denver by the National Film Corporation, entitled "From Caterpillar to Butterfly," and the second, "By Heck, I'll Save Her," April 10. Dot Farley, Bud Duncan, Carl Daintree and Dorothy Simpson appear. A second company is now working on two reelers with John Halliday and Eva Lang.

"The Beast of Berlin" was shown with great success at the America, and is booked for a return date. The owners of the theater invited a prospective bond buyer to view the show, and he announced next day that the picture had convinced him the place for his money was in Liberty Bonds.

Taylor Holmes went big at the America in "A Pair of Sixes." Other current bills are: Paris: Roy Stewart in "Boss of the Lazy Y," Margery Wilson in "The Law of the Great Northwest"; Isis: Madge Kennedy in "The Danger Game," Tom Mix in "Western Blood"; Strand: Mildred Harris in "The Doctor and the Woman"; Rialto: Elsie Ferguson in "Rose of the World," Douglas Fairbanks in "Mr. Fix-It."

FREDERICK D. ANDERSON.

Portland, Ore.

PORTLAND, ORE. (Special). — The Greater Morgan Dancers were alone sufficient to carry the bill at the Orpheum. Gus Reed, who sings with Francis Yates, was one of the hits of the show. So war Tarzan, the ape.

Pantages headlined "The Fall of Rheims," presented by Professor Armand and Margaret Lestermary Dorr, singing comedienne, was well received.

The Lyric Musical Comedy Company, with Dillon and Franks, regaled their appreciative audiences with music and comedy under the name of Cabaret de Luxe.

"The Sea Rovers" delighted large audiences at the Hippodrome. This house showed "The Divine Sacrifice" as the feature photoplay.

"Brace Up," the feature picture at the Strand, drew well. Victor Campinarri, Spanish dancer, was a popular number on the vaudeville bill.

C. E. Stilwell has bought the Rose Theater at Colfax, Wash. It will be managed by C. S. Nelson.

The People's did the big business with Maeterlinck's "Bluebird." Elsie Ferguson in "The Rose of the World," at the Columbia, played to full houses. "Lest We Forget," at the Liberty, and "The House of Glass," with Clara Kimball Young, at the Majestic, were well patronized. All week April 15.

JOHN F. LOGAN.

San Diego

SAN DIEGO, CAL. (Special).—The Pantages bill at the Savoy, week April 21, was made up of Winston's Water Lions and Diving Nymphs, 11 Hyenas, Roscoe's Royal Nine, James Thompson and company, Lee Hop and company, Hope Vernon, the Harvey Trio, and motion pictures. The Seven Arabs, Elkins Day and Elkins, Tom Davis and company, Howard Martelle and company, Cole and Coleman, and pictures, made up the Hipp. bill at the Million Dollar Spreckels Theater.

All of the vaudeville, picture, and other places of amusement are doing a lot of business, and a new amusement resort on Broadway is under course of construction. The soldiers have taken to the theaters to such an extent that it is hard for others to get seats on liberty nights.

William S. Hart, the famous movie star, made a hasty trip to San Diego to boost the sale of Liberty Bonds, and made a great hit with the people, and a deep hole in the pockets of many.

Marguerite Fisher has assumed the duties of God-mother to the North Island Division Aero Squadron, and was the guest of honor at a supper dance given by the men for her at Hotel del Coronado. Miss Fisher presented cigars and tobacco to her new God-sons.

The Liberty Theater at Camp Kearny is getting acts from the Ackerman and Harris Circuit, and the boys are better satisfied. The house was formerly booked by Mr. Bush, who attempted to start a small booking office, catering to local and Coast acts.

MARIE DE BEAU CHAPMAN.

Grand Rapids

GRAND RAPIDS, MICH. (Special).—Maude Fulton in "The Brat," at Powers', one of the best of the season's offerings, delighted local play-goers for four performances recently. Miss Fulton, admirably supported by Edmund Lowes, and an exceptionally fine cast, scored a most emphatic hit.

"The Riviera Girl," direct from its engagement in Chicago, proved to be the most gorgeous musical production ever presented in this city, April 19, 20. However, the best feature of the production was the excellent cast. Wilda Bennett was adorable in the fetching title role. Juliette Day, Marjorie Bentley, as well as Carl Gantvoort, Sam B. Hardy, Frank Farrington and J. Clarence Harvey. Grand Rapids is grateful to Messrs. Klay and Erlanger and also to the local management, is securing this brilliant and unusual attraction. William Collier in "Nothing But the Truth," underlined.

At the Keith's Theater, week of April 15, Yvette and Saranoff, The Jimmy Barry's and Mme. Cronin and company, were the principal headliners. Week of April 22: The All Girl show, appropriately billed as a glowing galaxy of fascinating femininty, was the chief topic of the town. The Seven Little Darlings, Miss Franceska and other completed the program. Business very good.

Seattle

SEATTLE, WASH. (Special).—Metropolitan: April 14-17, "Nothing But the Truth," with Max Figman. May Robson in the melodramatic farce, "A Little Bit Old Fashioned," April 18-20. Good business.

Pantages: Manager Pantages offered week April 15, "Heir for a Night," B. B. Berg's big production as the headliner. "Who Is Number One?" was the photoplay offering.

Orpheum: De Long Trio headed a strong bill week April 14.

Palace Hip: Bailey Koerner's "Selling Out" week April 14.

Oak: Monte Carter and his musical comedy company reopened the Oak Theater for an indefinite engagement. The theater has been remodeled and refurnished, and presents a very attractive appearance. Offering week April 14, "Izzy in Paris."

Motion Pictures: Liberty, Dorothy Phillips in "The Risky Road"; Clemmer, Nazimova in "Revelation"; Coliseum, "Mr. Fix-It," featuring Douglas Fairbanks! Strand, "The Honor of His House," with Sessue Hayakawa; Mission, Viola Dana in "Breakers Ahead." Good business at all houses.

CAROLINE MENDELL.

Spokane

SPOKANE, WASH. (Special).—Auditorium: "Johnny, Get Your Gun" to good business, April 16, 17. Orpheum attractions, "The Naughty Princess," April 20-22.

Pantages: Crewell-Fenton and company in "Reveille" was the headline attraction.

Hippodrome: "Goodby Broadway" was the only attraction first half week, April 14.

Big Bill Hart was the star attraction of the Liberty Loan campaign here, April 19. He was featured at a luncheon given in the Hall of the Doges, where he made a speech, and at night his audience at the armory numbered over 6,000 with several hundred unable to get into the hall. At the conclusion of his evening speech cards were distributed in the audience and $52,800 was subscribed for Liberty Bonds by the same persons who had in nearly every instance already given in subscriptions to the soliciting committees. Hart autographed every one of the pledge cards.

The New Pantages Theater will not be opened before June 1. Meantime the Pantages attractions are taken care of in the American Theater.

REN H. RICE.

New Orleans

NEW ORLEANS (Special).—A much advertised sensational picture entitled "The Kaiser, the Beast of Berlin," was the attraction at the Tulane, April 7-13. The picture drew well and portrayed vividly the heartlessness of German methods.

At the Orpheum, week April 8-14, the features were: Harriet Rempel, Fanchon and Marco, Hermann and Shirley, Kimberly and Arnold, Maleta Bonconi, Virginia Lewis and May White, and the ever popular Orpheum Travel Weekly.

Loew's Crescent offered week of April 7-13, Pernikoff, Rose and Ballet, Mae Curtis, Kaufman and Lillian Mack and Arnold, Cooper and Lacey, and Jack Pickford in His Majesty, Bunker Bean.

A satisfactory bill was in evidence at the Palace, April 7-13, consisting of "Who's to Blame," Martelle, The Vivians, Templeton, Gessner and Holt, Mitchell and Mitch and Jewel Carmen.

In the motion picture world we have had, "For the Freedom of the World" at the Strand; Viola Dana in "Blue Jeans" at the Trianon; Clara Kimball Young in "The Marionettes" at the Tudor.

J. M. QUINTERO.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Wednesday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Missoula, Mont., 6, Spokane, Wash., 7, Ellensburg 8, Seattle 9-11.
ANGLIN, Margaret: Chgo. April 1—indef.
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Feb 14—indef.
BIRD of Paradise (Oliver Morosco): Balto. 6-11.
BLIND Youth (Lou Tellegen): Chgo. April 28—indef.
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—indef.
COME Out of the Kitchen (Henry Miller): Bklyn 6-11.
COMMON Clay: Englewood, Ill., 6-11.
COPPERHEAD, The (J. D. Williams): N.Y. C. Feb. 18—indef.
COUNTRY Cousin (Klaw and Erlanger and G. Tyler): Boston April 1—indef.
DOLL'S House (Arthur Hopkins): N.Y.C. April 29—indef.
EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.
FISKE, Mrs. (Klaw and Erlanger and H. G. Fiske): N.Y.C. April 15—indef.
FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—indef.
GENERAL Post (Chas. Dillingham): Boston April 29—indef.
HER Country (Walter Knight): Boston April 29—indef.
HODGE, William (Lee Shubert): N.Y.C. Feb. 25—indef.
KEEP Her Smiling (Richard Walton Tully): Boston, April 8—indef.
LITTLE Teacher (Cohan and Harris): N.Y. C. Feb. 4—indef.
LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—indef.
MAN Who Came Back (Wm. A. Brady): Phila. Feb. 18—indef.
MAN Who Came Back (Wm. A. Brady): Boston, Dec. 24—indef.
MAN Who Stayed at Home: N.Y.C. April 3—indef.
MANTELL, Robert (Wm. A. Brady): Berkeley, Cal., 6, Portland, Ore., 8-11, Seattle, Wash. 13-18.
MARRIAGE of Convenience (Henry Miller): N.Y.C. May 1—indef.
MAUDE, Cyril: 'Frisco, April 1—indef.
MRS. WARREN'S Profession: Bklyn, 6-11.
NANCY, Lee (Henry B. Harris Est.): N.Y. C. April 9—indef.
PAIR of Petticoats (Messrs. Shubert): N.Y. C. Mar. 18—indef.
PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.
PETER Ibbetson (Messrs. Shubert): Chgo. April 15—indef.
POLLY With a Past (David Belasco): N.Y. C. Sept. 6, 1917—indef.
ROBSON, May: Great Falls, Mont., 6, Lethbridge, Alb., Can., 8, Calgary 9-11, Medicine Hat 13-14.
SERVANT in the House: N.Y.C. April 24—indef.
SEVEN Days' Leave (Lawrence Anhalt): N. Y.C. Jan. 17—indef.
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.
SICK-A-BED (Klaw and Erlanger): N.Y.C. Feb. 25—indef.
SKINNER, Otis (Chas. Frohman, Inc.): Fargo, N. D., 6, Crookston, Minn., 7, Grand Forks, N. D., 8, Winnipeg, Man., Can., 9-11.
TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27 1917—indef.
TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—indef.

PERMANENT STOCK

BALTIMORE: Auditorium.
BAYONNE: Strand.
BOSTON: Copley.
BRIDGEPORT: Lyric.
BROCKTON, Mass.: Hathaway's.
BROOKLYN: Crescent.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera House.
BUFFALO: Star.
BUTLER, Pa.: Majestic.
CHICAGO: National.
DENVER: Denham.
DES MOINES: Princess.
ELMIRA, N. Y.: Mozart.
EL PASO, Texas: Crawford.
FORT WORTH, Texas: Savoy.
GERMANTOWN, Pa.: Orpheum.
HAVERHILL, Mass.: Academy.
HOBOKEN: Strand.
JAMESTOWN, N. Y.: Samuel's Opera House.
LAWRENCE, Mass.: Colonial.
LINCOLN, Nebr.: Oliver.
LOS ANGELES: Morosco.
LYNN, Mass.: Central Square.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOLINE, Ill.: Palace.
MONTREAL: Orpheum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy of Music.
OAKLAND: McDonough.
OAKLAND: Playhouse.
OKLAHOMA CITY: Palace.
PATERSON, N. J.: Empire.
PORTLAND, Ore.: Baker.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN DIEGO, Strand.
SAN FRANCISCO: Alcazar.
SCHENECTADY: Van Curler.
SEATTLE: Wilkes.
SHARON, Pa.: Morgan Grand.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
SOUTH BEND, Ind.: Oliver.
SYRACUSE: Empire.
TRENTON, N. J.: Trent.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
TORONTO: Royal Alexandria.
UNION HILL, N. J.: Hudson.
VANCOUVER: Empress.
WALTHAM, Mass.: Park.
WASHINGTON: Poli's.
WINNIPEG, Can.: Winnipeg.
WORCESTER: Grand.

OPERA AND MUSIC

BACK Again (Weber and Fields): Phila., April 22—indef.
CHEER Up (Charles Dillingham): N.Y.C. Aug. 23, 1917—indef.
FANCY Free (Messrs. Shubert): N.Y.C. April 11—indef.
FLO FLO (John Cort): N.Y.C. Dec. 20, 1917—indef.
GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.
HER Regiment (Joe Weber): Chgo., April 14—indef.
LEAVE It to Jane (Wm. Elliott, Comstock and Gest): Chgo. Jan. 22—indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.
MAYTIME (Messrs. Shubert): Buffalo 6-11.
ODDS and Ends of 1917 (Norworth and Shannon): Pittsburgh 6-11.
OH, Boy! (F. Ray Comstock): Phila. April 1—indef.
OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—indef.
OH, Look! (Harry Carroll and Wm. Sheer): N.Y.C. Mar. 7—indef.
RAINBOW Girl (Klaw and Erlanger): N.Y. C. April 1—indef.
ROCK-A-BYE Baby (Selwyn & Co.): Balto. 6-11.
SINBAD (Messrs. Shubert): N.Y.C. Feb. 14—indef.
SO Long Letty (Oliver Morosco): Boston April 15—indef.
STONE Fred (Chas. Dillingham): N.Y.C. Oct. 16 1917—indef.
TICK Tock Girl (Boyle Woolfolk); Milwaukee 5-8; Rockford, Ill. 9-11.
TOOT-TOOT! (Henry W. Savage): Boston April 22—indef.

MINSTRELS

DUMONT'S: Phila. Sept. 1, 1917—indef.
HILL, Gus.: Camp Devins, Mass. 6-8; Hartford, Conn. 9; Camp Upton, N.Y. 10-11.

MISCELLANEOUS

THURSTON, the Magician (R. Fisher): Richmond, Va. 6-11; Balto. 13-18.

San Francisco

SAN FRANCISCO (Special). — The film version of "The Blue Bird" was shown to the Defenders' Club here recently at the Presidio. The house was filled with soldiers.

Bonita, of the team of Bonita and Hearn, has been divorced from her husband on the ground of cruelty. It was given on her cross-complaint, he having instituted the action. She is still with Will King at the Savoy. Strange to say, the company played "The Wrong Mr. Wright" last week, and the plot revolves around just such a mass of marital tangle as existed in the life of Bonita and Hearn, and the words falling from Bonita just while the court was busy with their action afforded much entertainment for the audiences.

The University of California is going to offer an extension class in scenario writing, and the Tivoli Theater, a picture house, is going to be the class room. Earle Snell, formerly scenario writer for Beatriz Michelena, will give in a course of fifteen meetings much of the information needed.

John C. Powys gave a lecture and a reading on "Hamlet" and "Othello."

The fund raised by the stage women's relief by a benefit given at the Columbia Theater for the war amounted to $4,400. Among the players who gave their services were Otis Skinner, William H. Crane, Cyril Maude, Robert Mantell, William Farnum and Mary Newton, assisted by Bert Wesner.

Cyril Maude showed his ability as a character actor when he gave us successfully "General John Regan." He offered "Caste" also.

Evelyn Vaughan in "Our Betters," at the Alcazar, 20. The Cort has Joseph Santley in "Oh, Boy!" The Savoy has "Oh, Flo!" a play on the piece now at the Cort, "Oh, Boy!" Hartman and Bonita are with Mr. King and the company is playing to big houses nightly.

The Wigwam is headlining Pitrot, and the film is Waldemar Young's "The Crookedest Man in the World." The Strand continued "The Kaiser, the Beast of Berlin," for another week. The Alhambra is filming "The Wine Girl." Tivoli is running for a second week the $300,000 "Tarzan of the Apes." The Hippodrome is starring Marta Golden in "The Pickpocket." The Casino has the American Minstrel Maids and is filming "The Witch Woman."

Your correspondent married the doorkeeper of Pantages, Frank Jones, and Agatha Power. Both are just twenty-one.

A. T. BARNETT.

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BY AUGUSTUS THOMAS

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MR. LEE SHUBERT Presents
William Hodge
In His Best Comedy
"A CURE FOR CURABLES"

Maxine Elliott's Thea., 39th, E. of B'way. Phone 1476 Bryant.
Evgs. 8.30. Mat. Wed. & Sat. 2.30
EYES OF YOUTH
With JANE GREY and Original Cast

BIJOU Theatre, 45th St., W. of B'way Phone Bryant 430.
Evgs., 8.45. Mats., Wed. & Sat, 2.30.
A Pair of Petticoats
By Cyril Harcourt
With
Norman Trevor—Laura Hope Crews

ASTOR Thea. 45th & B'way. Evgs 8.15. Matinees Wed. & Sat. 2.15.
A JOYOUS HIT Charles Darnton. —Eve. World.
CLIFTON CRAWFORD in FANCY FREE
Marilynn Miller, Harry Conor, Ray Raymond

HUDSON W. 44th St. Evenings at 8.1
Mats. Wednesday and Saturday 2.15
Henry B. Harris Estate Presents
Nancy Lee
By EUGENE WALTER and H. CROWNIN WILSON
With CHARLOTTE WALKER and LEWIS STONE

"OVER THE TOP"

Is The Greatest Through-The-Summer Feature That Any Exhibitor Can Book!

This Smashing Photoplay Success Will Send the Box-Office Receipts Up With the Temperature

NOW BOOKING AT ALL VITAGRAPH EXCHANGES

VITAGRAPH Albert E. Smith President

Goldwyn Pictures

"STAND FAST, AMERICA!"

Here is a story that answers the nation-wide outcry of loyal Americans: "What can I do to help my country?"

HERE is a picture that strengthens the Faith and Courage of our people; a picture of Inspiration that is not a war or battle production

Goldwyn announces with confidence and assurance that

MABEL NORMAND in Joan of Plattsburg

by Porter Emerson Browne

Will put the brakes on poisonous German propaganda in America *and leave a lasting impression in the hearts of all patriotic people.*

Released everywhere May 5.

GOLDWYN PICTURES CORPORATION

16 East 42nd Street New York City

HOW ABOUT THIS?

Catawissa, Pa., 4/9/18.

Motion Picture Trade Directory

Mr. H. A. Wyckoff, Mgr.

Dear Sir:

In answer to your query, why I am interested in picture trade directory, will state I am an exhibitor, and am especially interested in Section No. 1 of your directory, for reason one can readily find address of any exchange, and who the various stars are with.

Yours truly,

Opera House,

John C. Fox.

The next Moving Picture Directory is dated May 15th

THE FEET THAT PUT THE KICK INTO THE CHAPLIN JINGLE

"Chase Me Charlie"

A British version of Charlie Chaplin's funniest films. Taken from the famous Essanay-Chaplin comedies.

EXCLUSIVELY

GEORGE KLEINE SYSTEM Distributors

Peerless Pictures

WORLD-PICTURES

WORLD PICTURES

present

ETHEL CLAYTON

in

"Journey's End"

Cast including Muriel Ostriche and John Bowers

Directed by Travers Vale

FIBRE, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world

WILLIAM BAL COMPANY

145 W. 45th St., N. Y. City

The Right to Use the Name of Frohman

Mr. Daniel Frohman, in a letter sent to the Press and Trade Journals, has stated that neither he nor Charles Frohman was ever connected with The Frohman Amusement Corporation and that the name of Frohman was and is still being used without authority. We desire the trade and public should know—as we believe they do—that these gentlemen never were connected with this Corporation, and therefore are not entitled to credit for any of its success.

The statement, however, that the name was and is being used without authority has no foundation of fact, and Mr. Daniel Frohman must know it, as evidenced by the following excerpt from a contract made by and between Gustave Frohman (the oldest brother of Charles and Daniel) and William L. Sherrill, viz.:

"This agreement made this tenth day of June, 1914, by and between Gustave Frohman, party of the first part, and William L. Sherrill, party of the second part.

"Witnesseth:—Party of the second part agrees that he will organize a corporation under the laws of Delaware which shall be named The Frohman Amusement Corporation.

"The party of the first part hereby authorizes the use of the name of Frohman in the corporate title of The Frohman Amusement Corporation, and agrees to act as president of said corporation for a period of at least ten years. IF HE IS SO ELECTED BY THE DIRECTORS.

"The party of the first part agrees that he will not actively be identified with any other company producing motion picture films during a period of ten years from the date thereof.

"Signed in duplicate on this 10th day of June, 1914, City of New York.

(SIGNED). "GUSTAVE FROHMAN, Party of the First Part.
"WILLIAM L. SHERRILL, Party of the Second Part."

On January 13th, 1916, we purchased the stock holdings of Gustave Frohman. The success we had attained in building up the name of The Frohman Amusement Corporation with the trade justified our directors in not changing the corporate title.

"Nothing Succeeds Like Success"

VIZ.

Our Last Great DeLuxe Production

"MY OWN UNITED STATES"

THE FROHMAN AMUSEMENT CORPORATION
William L. Sherrill, President, Times Building, New York

Facts Pertaining to William A. Brady's Big Picture

"STOLEN ORDERS"

It is finished ***It is in 8 reels***

THE PRINCIPAL CHARACTERS ARE ACTED BY SIX WELL KNOWN STARS

KITTY GORDON
JUNE ELVIDGE
MADGE EVANS
CARLYLE BLACKWELL
MONTAGU LOVE
GEORGE MacQUARRIE

AND 10,000 OTHERS OF LESSER REPUTE

A companion picture to "The Whip," written by the same authors—Cecil Raleigh and Henry Hamilton. Staged by Arthur Collins. Originally produced at the Drury Lane Theatre, London, where it has been revived five times since the commencement of the War. Now made into a motion picture by Harley Knoles, assisted by George Keison, at a cost exceeding $150,000.

You remember "The Whip," don't you? It is said to be the one picture made in recent years that coined money the world over for everyone that touched it.

Those experts who have seen "Stolen Orders" in the rough declare it to be a better picture than "The Whip."

It is full of snap, has no padding, keeps you on edge from start to finish, tells a story of love, intrigue, conspiracy, adventure, war, diplomacy, mystery, crime and hate—in fact, just three serials packed into eight sizzling reels of picture punches.

Sir William Jury has offered $80,000 for the rights in Great Britain.

It will be first shown in a Broadway Theatre about May 1st.

It is for sale to territorial buyers the World over.

William A. Brady Announces

That during the next twelve months he will confine his motion picture activities to the production on the screen of the following great plays:

'WAY DOWN EAST

written by Lottie Blair Parker, elaborated by Jos. R. Grismer. Played nineteen consecutive years in American theatres.

LIFE

by Thompson Buchanan and William A. Brady. "The biggest melodrama ever staged in New York City."—NEW YORK SUN.

FIVE IN A YEAR. ALL BIG.

LITTLE WOMEN

from Louisa Alcott's great book—more copies of it printed in forty years than anything Charles Dickens ever wrote.

CHEER, BOYS, CHEER

A famous Drury Lane melodrama by the authors of "The Whip."

SINNERS

By Owen Davis—Ran a year at the Playhouse, New York City

Sold to territorial buyers.

William A. Brady's Playhouse, 137 West 48th Street, New York City **For full particulars write M. Weissberg**

THE WILLIAMS PRINTING COMPANY, NEW YORK